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THE

LIFE AND TYPOGRAPHY

OF

WILLIAM CAXTON

ENGLAND'S FIRST PRINTER

VOL. II

This book is printed on paper with a longevity expectancy of three hundred years and with at least twenty-five per cent rag content.

THE LIFE AND TYPOGRAPHY

OF

William Caxton

ENGLAND'S FIRST PRINTER

WITH EVIDENCE OF HIS TYPOGRAPHICAL CONNECTION

WITH

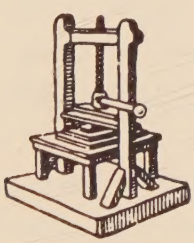
COLARD MANSION

THE PRINTER AT BRUGES

COMPILED FROM ORIGINAL SOURCES BY WILLIAM BLADES

VOL. II

Burt Franklin: Bibliography and Reference Series # 74



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PREFACE TO VOL. II.

The first Volume of this work was devoted especially to what may be called the *personal* history of Caxton, and therein all original documents associated with the Name or History of our Prototypographer, were gathered into a connected biography; special attention being directed to the Year when, the Place where, and the Printer from whom, Caxton took his first lessons in the Art and Craft of Printing.

The present Volume consists of two principal parts—the first being a dissertation on printing as practised by Caxton, founded upon a critical examination of his workmanship; and the second a bibliographical and literary account of every production of his Press at present known to exist.

In the former portion, the Reader's attention is drawn to several particulars hitherto unrecorded, such as a complete synopsis of every fount of letter used by Caxton, with an Alphabet of each, including all the single, double, and triple letters, signs, contractions, &c.—the chronological sequence traceable in the various founts of letter—and many evidences of the practices adopted in the workshops of the Papermaker, Typefounder, Compositor, Pressman, and Bookbinder. To these is added an Annual Account of the number and extent of the works issued from the press at Westminster between the years 1476—92.

The second portion embraces a much wider field, as all the known works of Caxton are there treated *seriatim*. As to the consecutive order of the books to be described three modes were open to me. There was the old plan, adopted by former Writers, of beginning with all the books bearing

the date of either translation or imprint in their order, and following with the books without date in unclassified sequence. This seemed to me a very defective method. Again there was the purely chronological order. In this the books without printed dates might have been arranged, according to the periods indicated by their workmanship, in conjectural order of time with those having the date of their imprint in colophon or elsewhere. The third was to divide the books into classes according to the types with which they were printed. This last arrangement has advantages peculiarly its own, added to which such classification is almost identical with chronological order; hence it has been adopted here. Thus, all the works printed with the types used by Caxton in Bruges are placed together, as are those printed with the various founts which every two years, or thereabouts, furnished his Printing-house in Westminster.

In every bibliographical catalogue it is of great importance to be systematic in arrangement and accurate in statement. Neither of these attributes can be ascribed to the *Typographical Antiquities* of Dr. Dibdin, which, notwithstanding the Doctor's free access to the collections of George III and Earl Spencer, frequently contain vague and incorrect descriptions. The errors indeed are so numerous that corrections of the most important only have been specially noticed in the following pages. The system adopted by me is—*First*, to give the Collation; *Secondly*, the Typographical Particulars; *Thirdly*, the literary evidence of ancient Manuscripts; followed by, *Fourthly*, Remarks thereon; and *Fifthly*, a list of Existing Copies and Sale Prices. The design of each head is as follows:—

The Collation.—Here the precise number of sections is given (with their signatures, if any), as well as the number of printed and blank leaves requisite to a perfect book as issued by Caxton.

Typographical Particulars.—These include the first few and last few lines in the book and other matters useful in identification. Many Readers may think this portion needlessly particular, but minute typographical research

is by no means a matter of idle or trivial curiosity: by its aid many questions of bibliographical interest can be definitely settled. Bibliographers have not, apparently, recognised the important fact that every work has an individuality, and needs but a careful physiognomical examination to reveal the date of its birth. As an instance, the three editions by Caxton of Earl Rivers's *Dictes and Sayings of the Philosophers* may be quoted. They all bear the same date of imprint, 1477, yet the typographical evidences *prove* beyond all doubt that one edition only was produced in that year—that the second *must* have been about three years later, and the third about 1489.

Manuscripts.—In all questions concerning the date and authorship of old works contemporary manuscripts are the only reliable sources of information, and under this head will be found a short account of such ancient manuscripts of each work as have been recognised among the collections of the British Museum, or described by M. Paulin Paris, in his "Manuscrits de la Bibliothéque Royale de Paris."

Remarks.—Under this head will be found many deductions as to the literary history of particular works, founded upon the previous statements.

Existing Copies and *Sale Prices.*—These two divisions have been the most laborious part of my work, although not without a recompense in the shape of amusement as well as utility. Only by a diligent comparison of copies, supposed to be the same, can various editions and peculiarities be made known. Out of the 556 volumes of Caxton's printing which are here catalogued, about 500 have passed through my own hands for collation, and I have thus been enabled to distinguish several of Caxton's editions hitherto confounded.

The commercial table of Sale Prices is also not without its interest in enabling the Reader to trace a volume from library to library, and presents in the fluctuating amount paid for the same book an interesting aspect of that curious disease—Bibliomania.

After finishing the bibliographical and literary portion, lists of various ancient and modern libraries in which Caxtons were or are preserved, are appended.

Having now expounded the plan of the work, which, however imperfectly carried out, has been pursued earnestly and conscientiously, I will only add a few words of grateful acknowledgment for valuable assistance.

In the Account of Caxton's types I am greatly indebted to the critical acumen of my friend G. I. F. Tupper, who has executed all the *fac-simile* plates, and who first discovered the two states of Type No. 2, and added many rare sorts to the various Alphabets. Upon his notes I have principally founded the Remarks on Caxton's different founts.

To H. Bradshaw, Esq., of King's College, Cambridge, I owe much for information concerning the true collation of the early unsigned books, as well as for numerous suggestions and critical remarks while many sheets were passing through the Press, specially in the Nos. 11, 27, 41, and 58.

My best thanks are also due to B. Beedham, Esq., of Kimbolton, whose untiring zeal and perseverance added considerably to the head "Existing Copies," and brought many interesting volumes to my notice.

To the present owners of Caxtons, I owe, with few exceptions, my acknowledgments of the kindness with which they have granted my request to inspect their libraries. To the Duke of Newcastle, the late Earl Spencer, Earl Cawdor, W. Tite, and H. Cunliffe, Esqrs., I am under great obligations for allowing books to be taken from their libraries for my use.

To the Librarians of the British Museum I again tender my thanks for numerous favours and privileges granted to me during my researches; to Mr. Bond I am indebted for information concerning the Author of No 5 ("Meditacions;") nor can I omit mention of the kindness and fulness with which my inquiries of the Librarians at the principal Home and Foreign libraries have been answered.

W. B.

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OF BOOKS PRINTED WITH THE VARIOUS TYPES OF WILLIAM CAXTON.

BOOKS PRINTED IN TYPE No. 1.

1475—1480.

No.		Page.	No.		Page.
1.	The Recuyell of the Histories of Troy...	1	4.	Les fais du Jason	16
2.	The Game and Play of the Chess, 1st ed.	8	5.	Meditacions sur les sept Pseaulmes penitenciaulx.....	19
3.	Le Recueil des Histoires de Troye	12			

BOOKS PRINTED IN TYPE No. 2 and 2*.

1476—1481.

No.		Page.	No.		Page.
6.	Les quatre derrenieres choses	25	21.	The Chorle and the Bird, 2nd edition...	61
7.	Propositio Johannis Russell	28	22.	The Temple of Brass	61
8.	Infancia Salvatoris	31	23.	The Book of Courtesy.....	63
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10.	The Dictes and Sayings of the Philosophers, 1st edition.....	36	25.	Boethius de Consolatione Philosophiæ	66
			26.	Cordyale; or the Four last Things ...	71
11.	Horæ, 1st edition	42	27.	Fratris Laurentii Gulielmi, &c.....	74
12.	The Canterbury Tales, 1st edition.....	45	28.	The Dictes and Sayings of the Philosophers, 2nd edition	77
13.	The Moral Proverbs of Christine	47			
14.	Stans Puer ad Mensam	49	29.	Indulgence of Pope Pius VI	79
15.	Parvus Catho and Magnus Catho, 1st ed.	52	30.	Parvus Catho and Magnus Catho, 3rd ed.	80
16.	Ditto ditto 2nd ed.	55	31.	The Mirrour of the World, 1st edition	82
17.	The Horse, the Sheep, &c., 1st edition	56	32.	The History of Reynard the Fox, 1st edition	87
18.	Ditto ditto 2nd edition	58			
19.	The Temple of Glass	59	33.	Tully of Old Age, &c.	89
20.	The Chorle and the Bird, 1st edition...	60	34.	The Game and Play of the Chess, 2nd ed.	95

BOOKS PRINTED IN TYPE No. 3.

1480—1483.

No.		Page.	No.		Page.
35.	An Advertisement	101	37.	Horæ, 2nd edition	104
36.	Directorium Sacerdotum, 1st edition...	102	38.	Psalterium	105

BOOKS PRINTED IN TYPE No. 4 and 4*.

1480—1485.

No.		Page.
39.	The Chronicles of England, 1st edition	109
40.	The Description of Britain	112
41.	Curia Sapientiæ	114
42.	The History of Godfrey of Boloyne	117
43.	The Chronicles of England, 2nd edition	120
44.	Polycronicon	122
45.	The Pilgrimage of the Soul	129
46.	Vocabulary in French and English	133
47.	The Festial, 1st edition	134
48.	Four Sermons, 1st edition	137
49.	Servitium de Visitatione	139
50.	Confessio Amantis	139
51.	The Knight of the Tower	145
52.	Caton	148
53.	The Golden Legend, 1st edition	151
54.	Death-Bed Prayers	156
55.	The Fables of Æsop	157
56.	The Order of Chivalry	160
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58.	The Book of Fame	165
59.	The Curial	167
60.	Troylus and Creside	169
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BOOKS PRINTED IN TYPE No. 5.

1487—1491.

No.		Page.
67.	The Royal Book	187
68.	The Book of Good Manners	190
69.	Directorium Sacerdotum, 2nd edition	192
70.	Speculum Vitæ Christi	194
71.	The Doctrinal of Sapience	198
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1489—1491.

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74.	The Fayts of Arms and of Chivalry	205
75.	The Statutes of Henry VII	210
76.	The Gouvernal of Health	213
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PLATE IX.

Transparency.

WATER-MARKS IN CAXTON'S PAPER.

No. 1. The Bull's head.

2. Arms of Jean sans Peur.

3. The Initial of Philippe le Bon.

4. The Initial of Ysabelle.

5. The Unicorn.

6. Arms of France.

7. Arms of Champagne.

8. The hand with fleur-de-lis.

9. The Pope.

10. The Keys of St. Peter.

PLATE IX A.

Facsimile.

EARLY WOOD-CUTS OF THE PRINTING-PRESS.

Fig. 1.

From "Hegisippus."
A. D. 1511.
[British Museum. 4515. f.]

Fig. 2.

From Bagford's Collections.
A. D. 1520.
[British Museum. Harl. MS. 5915. No. 202.]

Fig. 3.

From "Von Menschen lerè," &c.
A. D. 1522.
[British Museum. 3906. d. 9.]

Fig. 4.

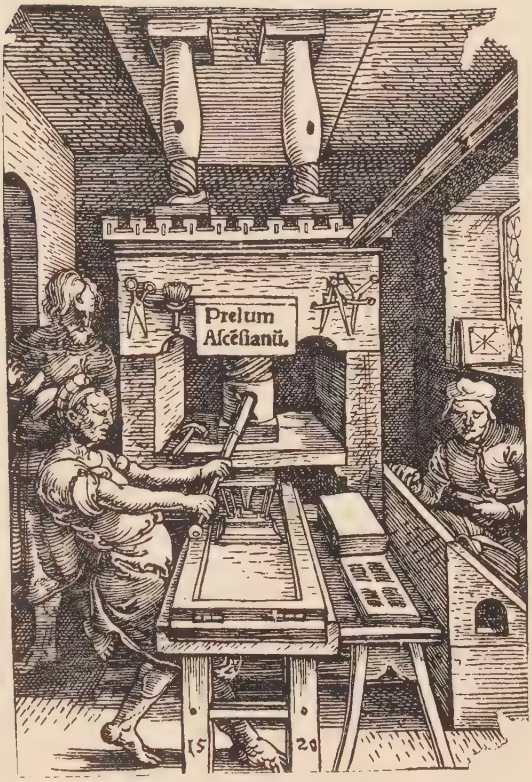
From Bagford's Collections.
[British Museum. Harl. MS. 5915. No. 201.]

Fig. 5.

From "Eygentliche Beschreibung," &c.
A. D. 1568.
[British Museum. 554. b. 39.]

1

2



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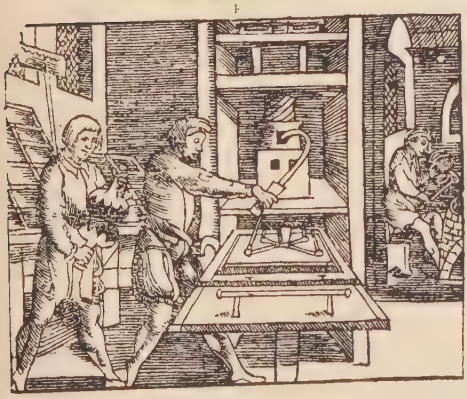

5

The morale prouerbes of Cristyne

The grete vertus of oure elders notable
Ofte to remembre is thing profitable
Ay happy hous is. Where dwelleth prudence
For where she is Raison is in presence
A temperat may old from hast assured
May not lightly long saison be miseured
Constante courages in sapience formed
Wole in noo Wise to vices be conformed
Where nys Justice, that lande nor that cõtre
May not long regne in gode prosperite
Withouten faith may there noo creature
Be vnto god plaisant, as saith scripture

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May not long regne in gode prosperite
Withouten faith may there noo creature
Be vnto god plaisant, as saith scripture

PLATE IX B.

Imitation

The upper half printed with weak Ink and slight pressure.

The lower half printed from the same types after the upper half was worked,
but with usual Printing Ink and moderate pressure.

SCALES

owing the Sizes of the Bodies of the Types used by Caxton, each Scale being of the length of an ordinary page of the respective Types.

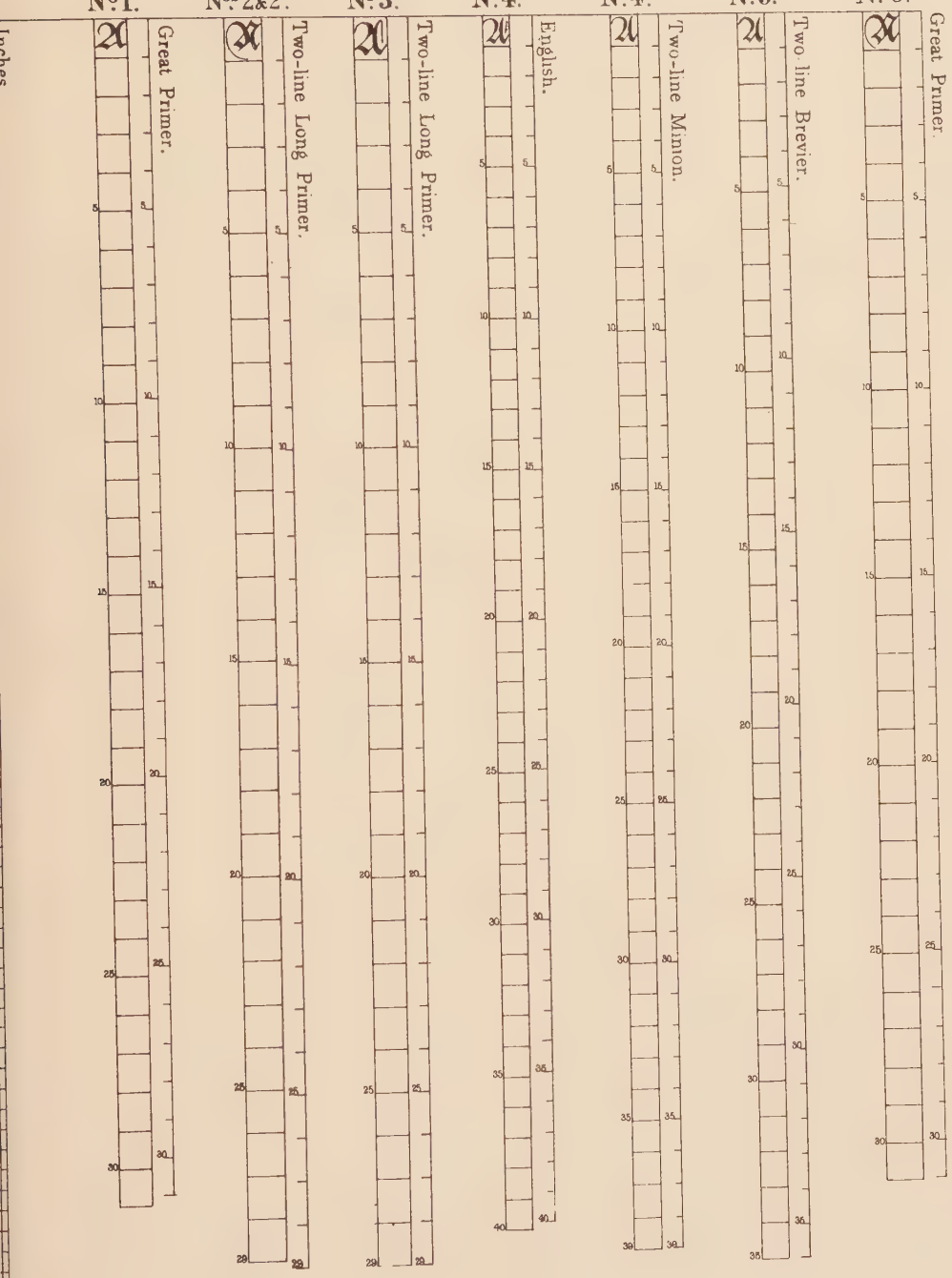

PLATE X.

Facsimile.

CAXTON'S DEVICE.

[From "The Mirrour of the World," 2nd edition, in the possession of W. Tite, Esq.]

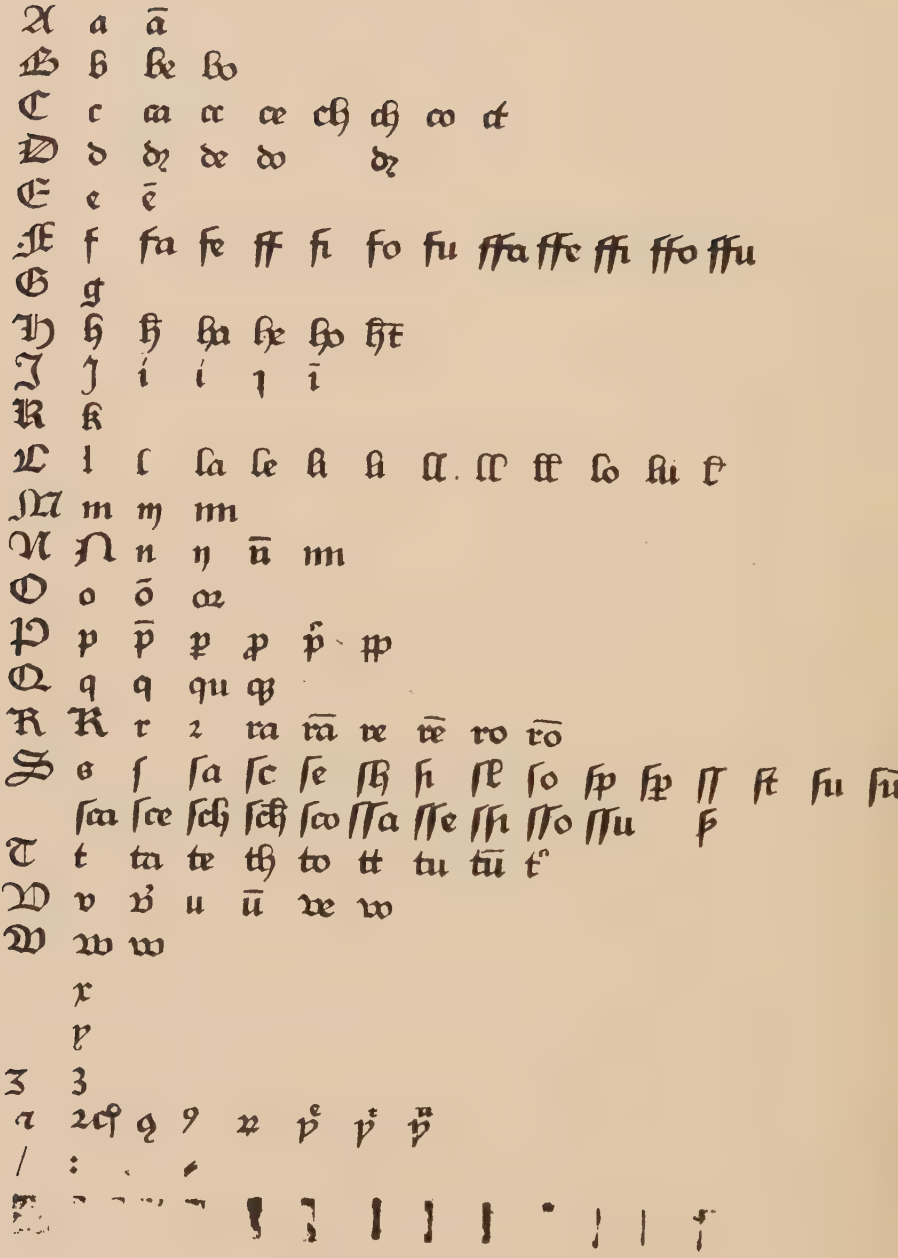

PLATE XI.

AN ALPHABET OF TYPE No. 1.

PLATE XII.

Facsimile.

Type No. 1 in combination.

THE RECUYELL OF THE HISTORIES OF TROYE.

[British Museum.]

The recto of leaf 40.

Han they of Crete had herd the reſolucion of ſaturne they were gretly abaſſhed. ffor they knewe weell that ſaturne toke this mater gretly to his herte, and that he was a terrybl̀e man to offende. And ſo they knewe that wrongfully he wyllyd the deth of his ſone Jupiter that had reſtored hym to his lordſhip by his proweſſe & vailliance/ Many ther were that went m to an other kyngedom becauſe they wold not be with the fader ayenſt the ſone ner with the ſone ayenſt the fader/but ther was noman that durſte be ſo hardy to replie agayn ſaturne ner ſaie that he dide euyll/for they dredde more his yre than to offende Juſtyce. What ſhall I ſaye after the comandement of ſaturne/eche man withdrewe hym vnto his hous full of grete and bitter ſorowe m herte. And ther was not oon man but he had his face chargyd with grete greef and peſaunt anoyaũce &c ::.

he day than drewe ouer/And on the morn Saturne armed hym ſelf & ſowned Trompettis vnto armes. They of crete aroos this morny̆ng And many ther were of them that knewe thentencõn of ſaturue. And alſo ther were many that meruailled of that/that the kyng wold doo & coude fynde no reſon wherfore he maad this armee. ffor all Crete was m pees And all the tyrannoys were diſparkled and put m to deſtruccion perdurable/ Amonge all other Cybell wiſt not what to thynke Seeyng that ſaturne ſent not after Jupiter She demanded hym oftentymes whether he wold goo. and for what reſon that he toke not Jupiter with hym m his compaygne. Jupiter was at that tyme m parthemye with his wyf Juno/ Whan

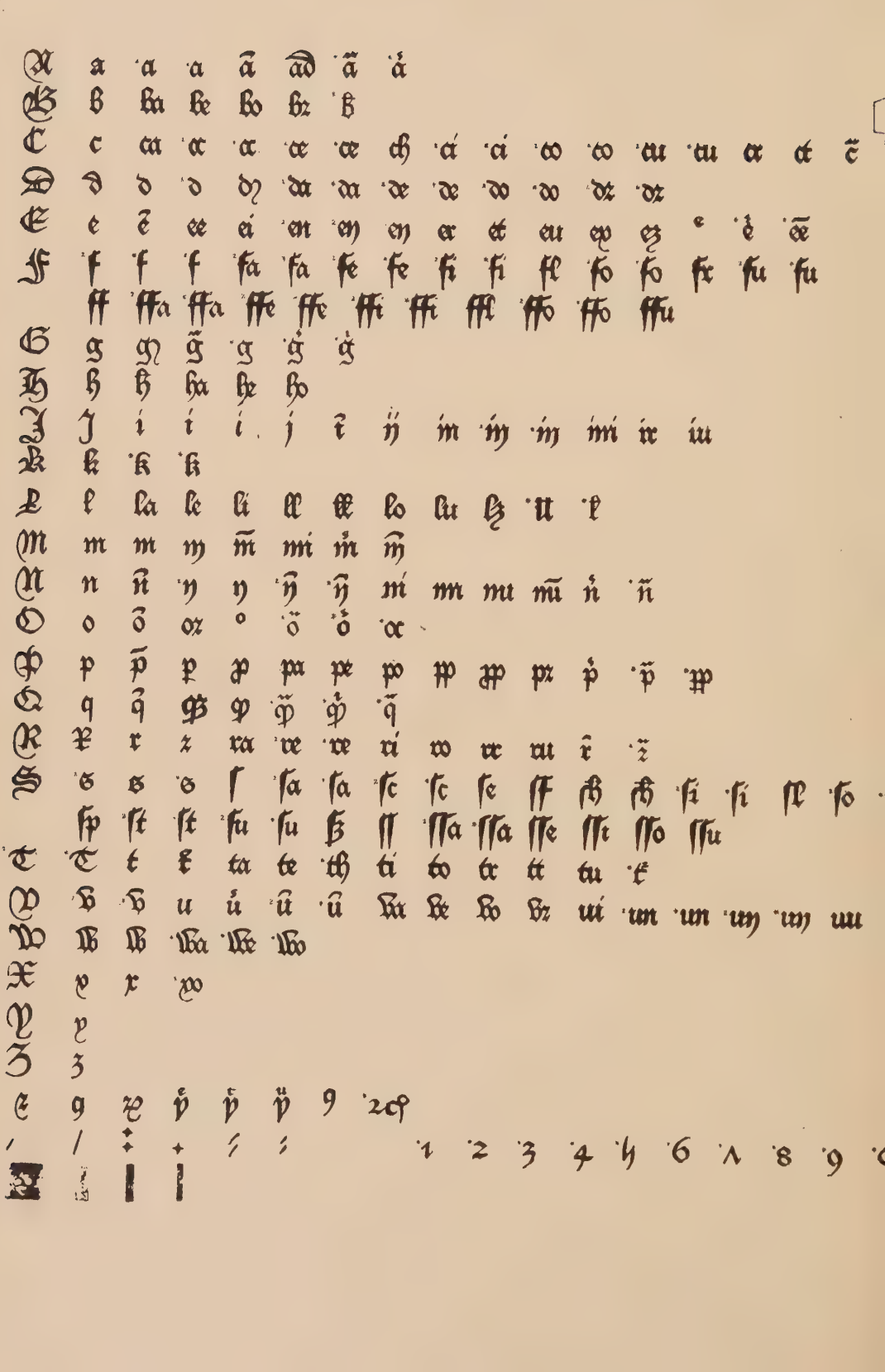

PLATE XIII.

AN ALPHABET OF TYPES No. 2 and 2*.

PLATE XIV.

Facsimile.

Type No. 2 in combination.

THE CANTERBURY TALES.

1st Edition.

[British Museum. Gr. 11585.]

From the "Persones Tale."

For truſt Wel he ſhal yeue accuntys As ſayth Saynt Bernardy / of alle the goodes that haue he yeuyn hym in this preſent lyf / Andy how he hath diſpendid them / not ſo muche that ther ſhal peryſſhe ay heer of his heedy ne a moment of ay hour that he ne ſhal yeue therof a reknynge.

The fyfthe thinge is that ought to meue a may to contrycion is Remembraunce of the paſſyon that our lordy Jheſu ſuffrid for our ſymys / For as ſaith ſeynt Bernardy / Whylis that J lyue J ſhal haue Remembraunce of the trauayllis that our lordy Jheſu Criſt ſuffrydy in prechyngy / his Werynes in trauelyngy / his temptacions Whan he faſtedy / his longe Walkyngis Whan he praydy / his teris Whan he Wepte for pyte of goody peple / the Woo andy the ſhame andy the fylthe that mey ſeydey to hym / of the foule ſpittyngy that mey ſpytteyn in his face / of the buffettys that mey yaf hym / of the foule mouthis andy of the foule repreuys that mey to hym ſaydey of the nay; lis With the Whiche he Was nayledy to the Croſſe / andy of alle the Remenaunt of his paſſyon that he ſuffrydy for mamys ſynne andy nothyngy for his gylt / Andy ye ſhal Underſtande þ̄ euery maner ordre of ordenaunce is tornedy vp ſo doun / For it is ſoth that gody andy reſoy andy ſenſualyte andy the body of a may he ſo ordeynedy / that euerich of thyſe foure thynges ſhul haue lordſhip ouer that other as thus gody ſholdy haue lordſhip ouer reſoy / andy reſoy ouer ſenſualyte andy ſenſualyte ouer the body of may / But ſothly may ſemeth al this order of ordenaunce is turnedy vp ſo doun / / And therfore themme for as mykyl as the Reſoy of may Wyl

PLATE XV.

Facsimile.

Type No. 2* in combination.

THE MIRROUR OF THE WORLD.

1st Edition.

[British Museum. C. 21. d,]

Sig: a 5, recto.

Hier begynneth the book callid the myrrour of the worlde/ And treateth first of the power and puissaunce of god capitulo primo.

We ought to knowe that whan our lordy god made the worldy And that he hady made alle thinges of nought/he had no nede of it/ffor as moche had he bifore/as he had afterward Certainly god was to fore/and shal be incessantly after/ Without ende.& Withoute begynnyng/Thenne he shal nothyng amende ne be/lette ffor hym faylled neuer ony thynge/he seeth all/heereth all knowath alle/and holdeth alle thynge in his honde/he had neuer hunger, ne thurste. ne tyme. ne daye. ne hour, but abydeth cõtynuelly in alle good/ffor to hym ne appertey; neth soone ne late/and of alle them that euer were. that ben. and shal be. haue alway ben & shal be to fore his eyen as wel the ferre as the nyghe/and the euyll as the good he salue as wel the worlde er it was made & fourmedy as he doth now at this daye/And yf he hady neuer made the worlde/as moche had he ben thenne worth/and of as gre; te valewe as he euer myght haue be, ffor otherwise he myght not be god/yf he knewe not/salue. and herde alle that myght be, & yf he were not soo/he shold be lackyng

A	a	a	ā	á										
B	b	b̄	ba	be	bo	bz								
C	c	ć	c̄	ca	cc	ce	cē	ch	ca	co	ct	ct	cu	cū
D	d	d̄	da	de	do									
E	e	ē	é	ei	en	er	et	eu	eū	ez	ę	e		
F	f	fa	fe	ff	fi	fl	fo	fr	fu					
G	g													
H	h	h̄	ha	he	ho									
I	i	ī	j	ń	in	ini	iu							
K	k													
L	l	l̄	l̇	la	le	li	ll	lo	lu					
M	m	m̄	m̃	mi										
N	n	ñ	n̄	ṅ	ni	nu								
O	o	ō	õ	or	on	ọ								
P	p	p̄	ṗ	p̄	ṗ	p̃	pa	pe	po	pp	pp	pr		
Q	q	q̄	q̇	q̃	qp	qp	q̄p	q̃p	qr					
R	ꝛ	r	r̄	ra	re	ri	ro	ru	ru	rū			[ſtū	ſ
S	s	s̄	ſ	ſa	ſā	ſc	ſe	ſi	ſl	ſo	ſp	ſp	ſſ	ſt	ſ
T	t	t̄	t̄	ṫ	ta	te	ti	to	tr	tt	tu	tū		
U	v	v	u	ū	u̇	va	ve	vi	vo					
	w													
Y	y	ȳ												
ẏ	ẏ													
Z	z													
ſt	g	ꝑ	9											
:	.	.	⸗	⸗										

PLATE XVI.

AN ALPHABET OF TYPE No. 3.

PLATE XVII.

Facsimile.

Type No. 3 in combination.

BŒTHIUS.

[British Museum. C 11. c 9.]

The last page.

PSALTERIUM.

[British Museum. C. 35. e.]

Sig. a 5, recto.

Carmina qui cecinit tot cumulata modis
Hec tibi marmoreo scribantur verba sepulchro
Hec maneat laudis sarcina summa tue
Galfridus Chaucer vates. et fama poetis
Materne. hac sacra sum tumulatus humo

Post obitum Caxton voluit te viuere cura
Willelmi. Chaucer clare poeta tui
Nam tua non solum compressit opuscula formis
Has quoq; tu laudes. iussit hic esse tuas

---

culati decanta. Et si vsq; ad obitum
tuum psalmi huius virtutem con-
templaueris atq; scrutaueris nunq̃
vt puto intelligere poteris. In quo
nullus versus est in quo non sit vel
via vel eloquium domini vel lex vel
mandata seu preceptum. vel testimo
nia domini vel iudicia verba vel iu-
stificationes vel sermones dei scrip-
ti sunt. Et ideo non est tibi opus vt
per diuersos libros animo diffuda-
ris. Nam in psalterio solo vsq; ad
obitum tuum habeas materiam le-
gendi scrutandi atq; docẽdi In quo
inuenies prophetas. euangelistas.
apostolos et omnes diuersos libros

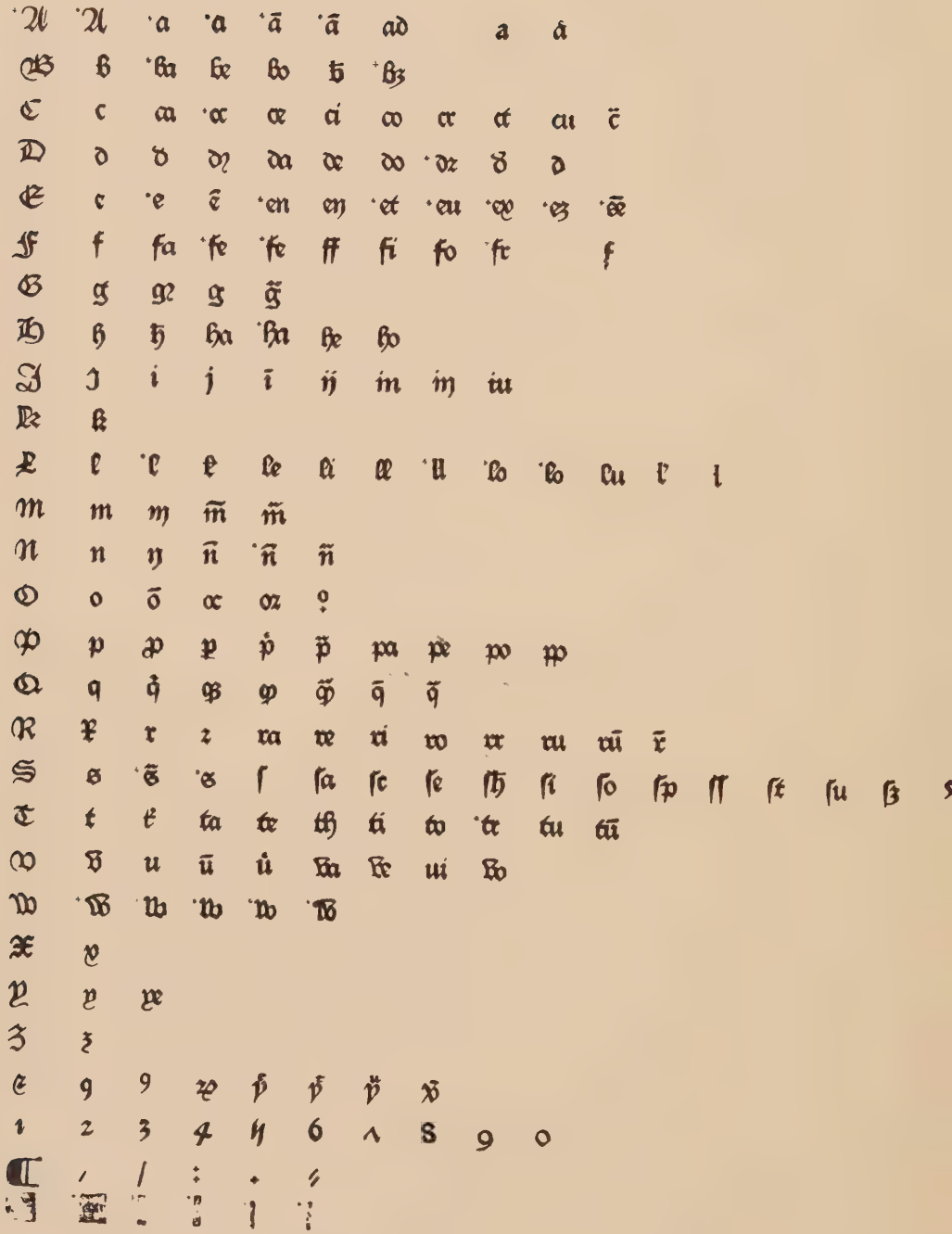

PLATE XVIII.

AN ALPHABET OF TYPES No. 4 and 4*.

PLATE XIX.

Facsimile.

Type No. 4 in combination.

THE PILGRIMAGE OF THE SOUL.

[British Museum. C. 21. d.]

1st page.

This book is intytled the pylgrymage of the ſowle/translated out of Frenſſhe in to Englyſſhe / Whiche book is ful of deuoute maters touchyng the ſowle/and many queſtyons aſſoyled to cause a man to lyue the better in this World/And it contayneth fyue bookes/as it apeareth hereafter by Chapytres

The firſt booke

Fyrſt how the ſowle departeth fro the body/And how the fendes aſſayleth the ſowle/Capitulo primo

How the Aungel Wardeyn of the ſowle defendeth it fro the fendes malyce/Capitulo ij

How the ſowle is ledde to Jugement bytwene the Angel/and the ſowle Sathanas/Capitulo iij

How the ſowle had a ſodeyne lyght of the heuenly ioye/capº/ iiij

How the Angel preſentith the ſowle to his Jugement/capº/vº

A proclamacion made cleppynge ſowles to Jugement/ca vj

How the fendes compleyned on thangels/that letten them of their cruel purpoos/capitulo vij

How the fendes appelen the prouoſt for fauoure of party/ca/viij

How Mychael calleth Cherubyn to counceyll/And what cõceyl he geueth/ Capitulo ix

How there were clepedy aſſeſſours to Jugement/ſpecial patrones of dyuerſe eſtates/Capitulo x

Here is the Court ſette/and the Jugement bygonne/capitulo xj

How the Angel Wardeyn preſentith this ſowle to the Jugement Capitulo/ xij

How the curſyd Sathanas accuſeth the ſely ſowle/capitulo/ xiij

How the ſoule was bodeyn to anſwere to this accuſement/ca/xiiij

The pytous complaynt of the ſoule/capitulo xv

How that Juſtyce ſpeketh agaynſt the ſely ſowle.capitulo/xvj

How the Juge byddeth the ſowle plede for hym ſelf/And how the ſowle maketh excuſacion excludeyn Sathanas/capitulo xvij

How Sathanas pledeth ageyne/and calleth Syndereſys to wytnes/Capitulo xviij

How that Syndereſys/Whiche is calledy here/the Worme of conſcyence accuſeth the ſowle/Capitulo/ xix

How the ſowle anſweryth to Syndereſys/andy he ageyne to the ſowle/Capitulo xx

PLATE XX.

Facsimile.

Type No. 4* in combination.

THE KNIGHT OF THE TOWER.

[British Museum. C. 21. d.]

1st page.

Here folowyth the table of the Rubrysshes and the chapy-
tres of the booke of thenseygnementes and techynge that the
knyght of the Tolbre made to his doughters

Holy gody ought to be honoured to fore al other
thynges/Capitulo primo
What sholde be done whanne one is fyrst waked/ capitulo ij
Of themperours doughters one synfull/and that other
deuoute/capitulo iij
Holy the dede folke shalle be prayd fore/ Capitulo iiij
Holy the matyns and prayers sholy be sayd/Capitulo v
Holy yonge ladyes ought to doo abstynence and faste/ca / vj
Holy yong ladyes ought to faste tyll they be maryed/ ca/ vij
Of a woman of folye that fylle in a pytte/capitulo viij
Of her that deyde and durst not confesse her synne/capitulo ix
Holy wymmen ought to mayntene them curtoysly/Capitulo x
Holy wymmen ought not to cast her eyes here and there ca/xj
Holy two tholdest doughters of the kyng of denmarke
lost theyre maryage/ for theyr folysh maners/Capitulo xij
Holy ꝑ douzter of ꝑ kyng of aragon lost her maryage/ca xiij
Of them that ben chydars and bralblers / Capitulo xiiij
Of her that ete the ele/ and pluckedy of the fethers of the
pye/Capitulo xv
Holy wymmen ought not to be Jalous / Capitulo xvj
Holy a woman ought not to stryue with her husbondy ca xvij
Holy a woman sprange vpon the table/capitulo xviij
Of the woman that gaf the flesshe to her hōndes/capitulo xix
Of them that take fyrst nelbe guyses/capitulo xx
Holy men ought not to stryue ageynste them that ben langa-
gagenys and full of wordes /capitulo xxj
Of thre ladyes that araysoned bousspeankt/capitulo xxij
Of thre ladyes that acusedy one knyght/Capitulo xxiij
Of them that gladly gone to festes and Joustes /ca/ xxiiij
Of them that wyl not were theyr good clothes on hyke festes
and holy dayes/ Capitulo xxv
Of the fuster of sayne Bernardy whiche came to see hym in
grete araye/capitulo/ xxvj
Of them that playe and Jape at the masse/ca/ xxvij

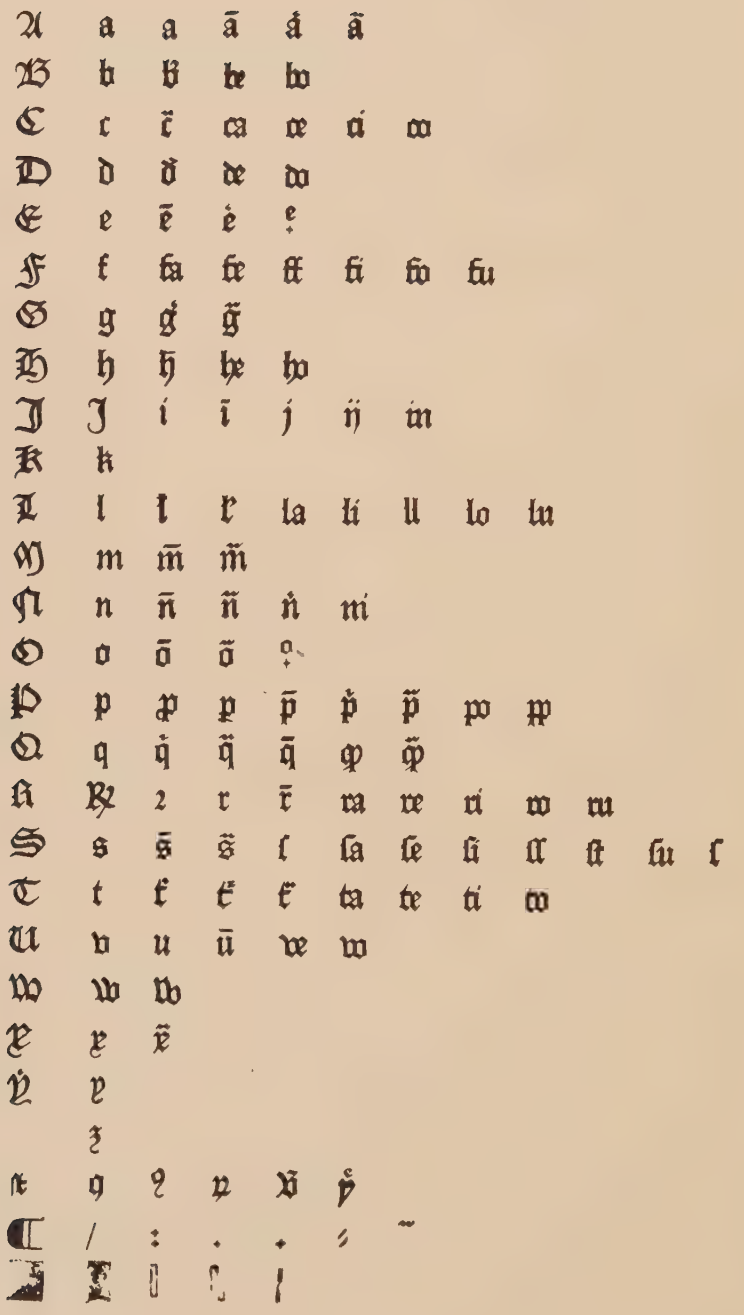

PLATE XXI.

AN ALPHABET OF TYPE No. 5.

PLATE XXII.

Facsimile.

Type No. 5 in combination.

SPECULUM VITÆ CHRISTI.

[British Museum. C. 10. b. 4.]

Sig. c j, verso.

ageyn ward/and thus mayst thou haue thy contemplacion of this daye & of thys feste blessid of Cristes Incarnacyon/and our ladyes annunciacion.and for as moche as that blessid gre tyng of the Angel Gabriel/where with we honouren and gre ten our lady euery day is grounded in thys Golpel / as thou hast herde befor. Therfore I shall telle the som what more here of.as me thynketh to stire thy deuocyon the more in seyeng of that greting Aue maria

AS I conceyue thys gretyng in maner as holy chyrche hath ordeyned it to be sayd:hath v partyes in the whyche may ben vnderstanden specyally the fyue Joyes of our lady And in the fyue Joyes fyue vertues that she hadde in hem so ouerayngly aboue all erthely creatures the whyche ben/mekenesse Chastite/Feythe.hope·and Charite/¶In the fyrste parte of thys gretyng that stant in these ij wordes . Heyle maue thou mayst vnderstonde the first Joye that she had in hyr annūcia cion of ihesu gracio? conceyuyng of the whyche mekenes was the ground as thou hast herd before. And as these wordes Heil may ben the first & the begynnyng of thys gretyng.so thys fest was the begynnynge of the ground of al other/And as it was the begynnynge of maries Joye.and all mankinde.so is meke nes the begynnynge & the ground of all vertues. And therfor in these forsayd wordes Heyle marye.thou mayst skylfully vnder stonde the first Joye that she had in hyr Annunciacōn of the con ceyuyng of hyr blessyd sone Jhesu.& that specyally thorugh the vertue of mekenes. Jn the second party that stāt in these wor des ful of grace.may ben vnderstonde the second Joye that ma ry had in Jhesu natyuyte & hyr ioyeful bering/Jn the whyche she hadsouerayngly the vertu of chastyte & of clennesse & therfore thenne was she specially ful of grace in that that she clene may den and moder bare wythout sorowe that neuer dyd woman/ but she al only/ Jn the thyrdde party that is in these wordes. our lord is with the may be vnderstond the thyrd ioye that she

aue maria annūciacō Hñilitas/

Gra plena Nativitas Castitas:

Dñs tecū

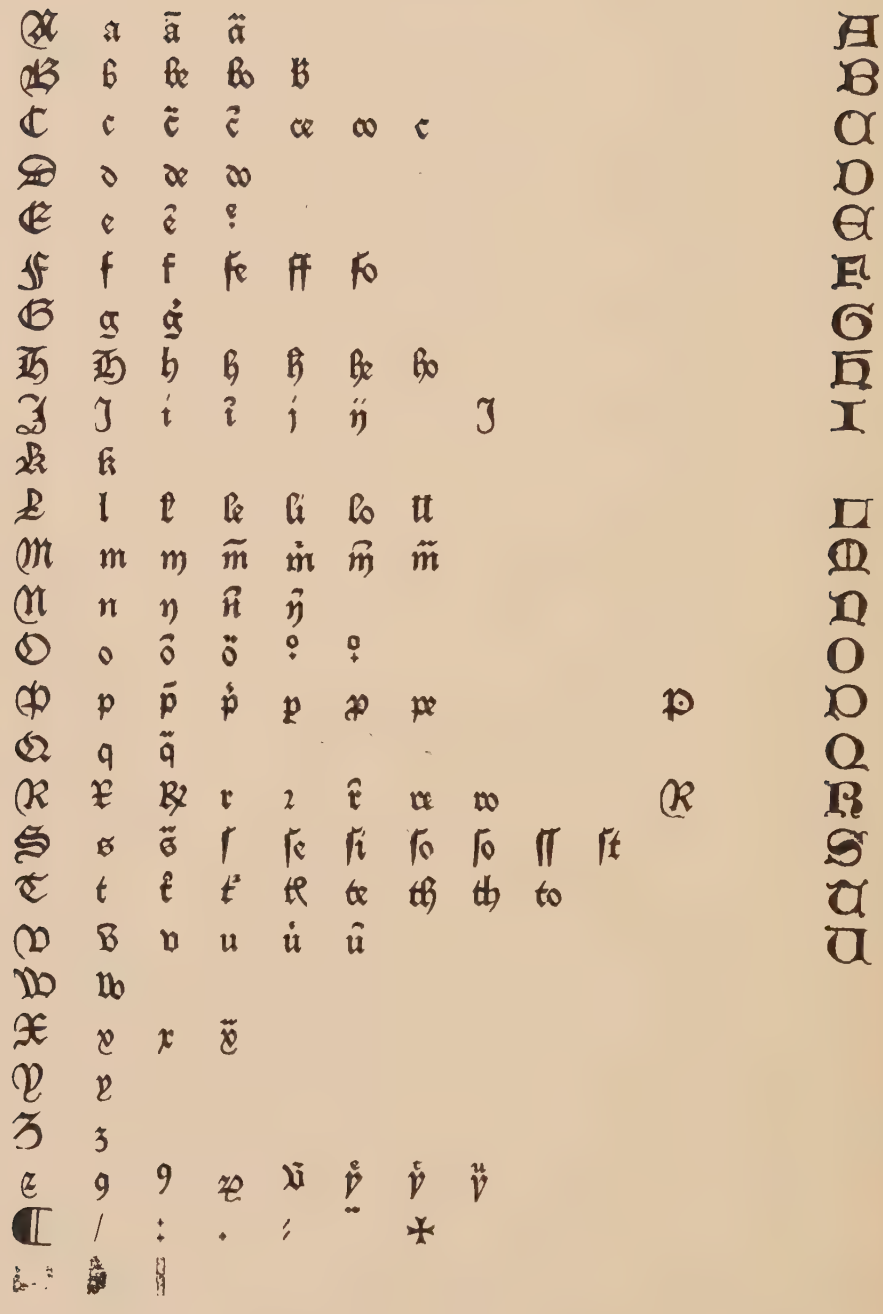
ABCDEFGHIJKLMNOPQRSTUVWXYZ

PLATE XXIII.

AN ALPHABET OF TYPE No. 6.

PLATE XXIV.

Facsimile.

Type No. 6 in combination.

ENEYDOS.

[British Museum. Gr. 9723.]

Sig. b 6, verso.

¶ Thobſequyes of Polidorus Capm̄ V.

FOr the obſiquyes funerall of Polydorus to bryng to effecte ſo was the aulter eſtablyſſhed for to halowe the ſacrifyce/And therupon putte & ſette the goddes of twoye/whiche were of colour ſangueyn & reed. and eneas & his felauſhyp̄ choſen by hym for to make and exhibete the ſayd ſacrefyce wherey alle generally ſymple & enuyronned wyth bendes of his whiche enuyronned vnder the thwte mountynge vppe to the temples betwene their frontes & eres vnto the toppe of the heed/And vpon theyr hedes they had chapelettis of brauches of cypreſſe whiche greue nygh the montycle or lityl hylle where as Polydorus was buryed/ whiche is a tree ſacred and ordeyned to the ende that by the veſhemente odour and ſwete ſmelle of the ſame tree maye ſurmounte the infecte odour of the carcynes of the dede bodyes/ And the wymmen of Troye whiche had folowed Eneas whan he departed fro troye were tofore the ſayd aulter with oute apparayll ne wythoute retchynge ought by theym ſelfe in ony wyſe. For the ſayd wymmen were alle dyſſheuelled or bare the heed makynge meruelous ſynacles as theyr cuſtume was in that tyme in that coūtre alſo. and ſemed better wymmen oute of theyr wytes than porueyd of coūte/

¶ naūce or conſtaūce

FOr ỹ cōſōmaciō of the ſaid ſacrifyce. eneas ordeyned to take many cymphes ỹ ben veſſels ordeyned for to make ſuche ſacrifyce. & ben in maner of lityl bokettis or lytyl ſhippes of a ſtrange ſtone. & of dyuerſe colours / as iaſpre porphire / of whiche ſom were full of blood of beſtis ſacrefyed & other ful of mylke clere & clene / the whiche veſſel lis in habūdaūce of deuocōn. they cam about ỹ ſayd mōtycle or lityl hill of polidorus/in recomēdyng ỹ ſayd polidorus to

ESSAY

ON

CAXTON'S PRINTING OFFICE.

CAXTON'S PRINTING OFFICE.

CHAPTER I.

THE MASTER PRINTER.

Site of the Printing Office—Caxton among his Workmen—Their Names—The necessary Division of Labour.

The question of the exact spot upon which England's first Printing Press was established has already been discussed. The well-known Advertisement of Caxton, which stated, that Pies of Salisbury use were on sale at the "Red pale," in the Almonry, Westminster, not only indicates the position but also the Sign by which the house was known. The precise appearance of the Almonry in the 15th Century must be to some extent imaginary, but we know that Almshouses were there, and probably two or three structures besides that occupied by Caxton. One may suppose that, from so long a residence in a walled city like Bruges, Caxton might be led, from old associations, to prefer a residence in a privileged enclosure.

THE MASTER PRINTER.

Vol. I, chap. vi.

We will now ask the Reader to imagine fourteen years passed since Caxton first began working at his new art. It is not difficult to picture the wooden structures in the Almonry occupied by his sedate but busy workmen. We can look in at yonder window, and see the venerable Master Printer himself "sittyng in his studye where as lay many and dyuerse paunflettis and bookys." The great towers of Westminster Abbey cast their shadow over the room, for he is an early riser and already at work upon his translation of the new French romance, called "Eneydos." The "fayre and ornate termes" of his Author give him "grete plasyr," and he labours, almost without intermission, till the low Sun, blazing from the Western windows, warns him of the day's decline. Again, we watch him passing with observant eye through the rooms where his servants are at work;—we can see the movements of the Compositors, who, close to the narrow windows, ply their rapid fingers; we can hear the thud-thud of the wooden presses as the workmen "pull to" and "send home" the "bar," discussing meanwhile the latest news; and we can sympathise with the Binder, who, hammering away at the volume between his knees, looks in despair at the ever-increasing progeny of his master's art.

Prologue to Eneydos, 1490.

THE MASTER PRINTER.

Piles of books and printed "quayers" rise on all sides, and many a wise head is ominously shaken at the foolishness of supposing that so many books can ever find Purchasers. But Caxton pursues still his busy course, with mind and body ever at work, preparing copy for the Press, and guiding and instructing his workmen in that art which he had learned in Bruges at "grete charge and dispense," and the practices of which are to be explained in the following chapters.

WORKMEN.

Of the various workmen employed at the "Red pale" the names of two only—*Wynken de Worde* and *Richard Pynson*—have descended to us. The former succeeded to Caxton's Stock in trade, and the latter set up a Press at Temple Bar in 1493, if not earlier. Doubtless there were many others, and some have supposed that Machlinia, Lettou, and Treveris were among the number; but there is no evidence that these Printers were ever reckoned among Caxton's workmen.

What then were the mechanical means by which, during these fourteen years, Caxton had been carrying on his business? Was the process of book-making the same as at present? What sorts of types, and how many founts were used? How were the types made, and what were their sizes? Did the Compositors use upper and lower case, sticks, chases, brass rule, reglets, furniture, and the various appliances of a modern composing room? What were the presses like, and the practices of the Pressmen? And lastly, In what form were Caxton's books issued to the Public? To most of these queries it will seem at first sight as if no definite reply could be given; but if the Reader's attention can be secured while an appeal is made to the books themselves, he will doubtless find in them undesigned, and therefore the most trustworthy, evidence as to many of the technical customs and peculiarities of the early Printers.

DIVISION OF LABOUR.

Before the invention of Printing, the art of Book-making, mechanically considered, was divided into three departments, viz.—the manufacture of the material upon which to write (almost entirely parchment or vellum); the writing and ink making (the Scribe being his own ink maker); and the binding. Illuminators, of course, there were, but they were merely for ornamentation, and by no means necessary to the idea of a book. In monasteries, famous for the diffusion of learning, all these branches were carried on together. It has been the same with Printers, who, from the infancy of their art to the present time, have occasionally, with the exception of paper-making, included everything necessary to a perfect book in one establishment. Were all trades which, directly or indirectly, are called into operation by Printers to be enumerated, few indeed would be omitted: nevertheless, the direct necessities for a book are—the material upon which to print, the types

and presses with which to print, and the necessary workmen to use them. We will, therefore, consider Caxton's books under the following heads :— THE MASTER PRINTER.

The Paper.
The Types.
The Compositor.
The Press ; the Pressman ; and the Ink.
The Bookbinder.
To these may be added, but not as a necessary assistant—
The Rubrisher ; Illuminator ; and Wood engraver.

CHAPTER II.

THE PAPER.

Its sizes, qualities, and peculiarities—Watermarks, their symbolism, and the use made of them by Bibliographers—Cost of Paper in the 15th Century.

There is, fortunately, no need here to enter upon the obscure origin of paper manufacture. The latest disquisition on this subject may be seen in the recent work of Mr. Herring. The only question which concerns us is—What kind of paper did Caxton use, and whence did it come? He certainly had several sizes ; the largest, which was probably found too unwieldy, was used only for the first two editions of the "Golden Legend," an uncut copy of which, in the Public Library, Cambridge, gives 22 × 15¾ inches for the full measurement of a whole sheet. The large size of this book was, doubtless, suited to its intended use—the reading aloud to the Congregation in Church assembled. Of smaller sizes Caxton had several, which varied according to the moulds in which the sheets were made, from 18½ × 13 inches to 16 × 11 inches. THE PAPER. Paper and Papermaking by Richard Herring. 8vo London, 1856. SIZE.

The quality differed considerably, though not to the extent apparent in the books as they now exist ; chemical "doctoring" and washing, which has in many instances been resorted to for cleansing purposes, having weakened and rotted much of the paper so treated, whilst the untouched specimens remain fibrous and strong. From books still in the original bindings, and apparently untouched, we find that the paper was rough—sometimes *very* rough—on the surface, with long hairs frequently imbedded, and marks where many more had been removed ; of a strong fibrous texture ; unbleached ; and of a clear mellow whiteness, indicating an absence of colouring matter in the pulp. QUALITY.

The unevenness in thickness and colour to which the manufacture was liable at this early period, appears to have necessitated a sorting of the sheets after coming from the mill ; those nearest to each other in colour and weight being put together. This system of selection was adopted occasionally for single copies, the inducement being, doubtless, economy. When two or three copies SORTING.

THE PAPER. of a book can be compared together this fact is often very evident, as in the two specimens of "The Knight of the Tower" in the British Museum. Here the variation in quality is too great to be accounted for except by selection. Several other instances show that Caxton, on preparing to print a new volume, told off the paper separately for certain copies. This practice of selection also accounts for the astonishing variety of watermarks frequently found in the same volume.

LARGE PAPER COPIES. Some possessors of uncut specimens of Caxtons have imagined them to be what, in modern bibliographical terms, are called "large paper copies," but we have no evidence that Caxton printed *special* copies, except, perhaps, in the instance of the vellum "Doctrinal," presently to be noticed, the appearance of which, however, gives one anything but the idea of a "livre de luxe."

WATERMARKS *Watermarks* have much less weight in bibliography than some Writers have attributed to them. In very few instances can a prime limit be fixed for their use; and, as the marks might be repeated, and the paper itself kept for any length of time, and imported to any place, they cannot be used as evidence either of the date when, or place where, they passed through the press. The Arms of France—3 fleur de lis in the field, the whole surmounted by a crown, which appears as a watermark in "Le Recueil des Histoires de Troye," has been adduced by M. Bernard as evidence of the French origin of the printed work. He was doubtless unaware that the same watermark appears in "The Recuyell,"—"Canterbury Tales," 1st edition,—"Mirrour," 1st edition,—"Jason,"—"Chronicles,"—"Polycronicon,"—"Speculum Vitæ Christi,"—"Dictes," 2nd edition, and many others; including the whole of Caxton's typographical career. When, however, Papermakers represent the initials of a Sovereign, or the Arms of a Nation or a City, we may, in such a case, fairly infer, though not with certainty, the seat of its manufacture. Hence it appears likely that all Caxton's paper was imported from the Low Countries, and, in all probability, was purchased from some old connection in the great mart of Bruges. However obtained, there was certainly a great mixture of qualities, including the make of several mills. I have not yet seen one of Caxton's books in which the same watermark runs through the whole volume, and in many cases the variety is astonishing. Thus in a copy of the 1st edition of the "Canterbury Tales," now in the library of Mr. Huth, there appear no less than 15 distinct watermarks.

See Plate IX, No. 6.

A few of the marks found in Caxton's books are given in Plate IX. They, as already remarked, indicate the Low Countries, and most of them are found also in the early block books, the works of Colard Mansion, Gerard Leeu, and other early Printers.

THE PAPER.

WATERMARKS

See Plate IX.

No. 1. The Bull's head—appears in the earliest specimens of paper known, and was a favorite symbol with Papermakers of the 14th and 15th Centuries. The varieties are very numerous.

No. 2. The Arms of Jean sans Peur, son of Philippe le Hardi. As eldest son the field is charged with a label. The superimposed cross refers to his crusade in 1395.

This and the seven succeeding marks have a direct connection with the ruling dynasty in Flanders and the Low Countries.

No. 3. The letter ꝑ—is very common in Caxton's books, and is doubtless there the initial of Philippe le Bon; although it is probable that paper bearing a ꝑ had also been made in the reign of Philippe le Hardi. The varieties are very numerous.

No. 4. The letter ꝑ—is the initial of Ysabel, third wife of Philippe le Bon.

Mr. Sotheby, in his list of Caxton's watermarks, mentions the ꝑ and ꝑ combined, as occurring in the British Museum copy of "Jason." During a careful search, however, in the same copy, I was unable to recognise any approach to such a mark.

Principia Typographica. By Samuel L. Sotheby. 3 vols folio. London, 1858, vol. iii, page 80.

No. 5. The Unicorn—was a symbol of power adopted by Philippe le Bon, who chose two unicorns as supporters to his coat of arms. The same figure was used extensively as an ornament in his palace and furniture.

No. 6. The Arms of France—were frequently used by Papermakers of the Low Countries, probably in reference to the direct descent of the House of Burgundy from the Kings of France.

No. 7. The Arms of Champagne. Champagne was made over to the Duke of Burgundy in 1430 by the King of France.

No. 8. The hand. Over it is a single fleur de lis, the peculiar badge of the House of Burgundy.

No. 9. The Pope in his chair, holding the keys.

No. 10. The Keys of St. Peter.

These last two marks are very rare in Caxton's books. I have only seen them in "Jason." The paper in which they appear seems to have had a Flemish origin, although the marks themselves are certainly more appropriate to an Italian manufacture. A leaf, undoubtedly Italian in its origin, having as a watermark an anchor in a circle, was recognised by Mr. Sotheby at the beginning of the Grenville copy of Caxton's "Chess Book;" but remarks upon it are rendered superfluous by the fact of it being a *fac-simile* by Whittaker on a piece of paper from his old stores.

Principia, vol. iii, p. 84.

THE PAPER. WATERMARKS

In Caxton's books the ℘ is most common among the watermarks, the order of frequency among other marks being as follows:—The Hand or Glove; the Arms of Champagne; Bull's head; Arms of France; Greyhound; Arms of Jean sans Peur; Shears; a Pot; an Anchor; Unicorn; a Bull; a Cross; Grapes; a Pelican, &c., &c.

The Reader curious on this point may see numerous other watermarks pourtrayed by Mr. Sotheby in the third volume of "Principia Typographica." Many of these are merely variations of the mark, the paper being made in the same mould. An accidental injury, or even the wear and tear of the mould by constant use, often caused a contortion of the wires. In one or two instances I have seen the watermark uninjured in shape, but quite at the edge of the paper. This has been accounted for by supposing the fine wires which held the watermark in its place on the mould to have become loosened by decay, or some accident, and so allowing the mark to slide along the face of the mould, but is more probably caused by the use of large sheets of paper cut down to a smaller size.

VALUE.

Of the value of paper in Caxton's time we may form some idea from the prices paid by the Directors of the Ripoli Press, at Florence, between 1474—1483. An original "Cost book" of this establishment is still extant in the Magliabechi library at Florence, and is one of the most interesting documents connected with early typography.* It has been edited and published by Signor P. Vincenzio Fineschi. From this it appears that nine sizes or qualities of

* The pamphlet consists of 56 leaves, of which the full title is—"Notizie Storiche sopra la Stamperia di Ripoli, le quali possono servire all' illustrazione della Storia Tipografica Fiorentina. Raccolte e pubblicate dal P. Vincenzio Fineschi. 8vo. In Firenze. MDCCLXXXI." The following is extracted from a copy in the British Museum (274. g. 32), page 48.

Prezzi della Carta per la Stamperia.

Carta Bolognese maggiore di foglio comune	lir.	6	8	... la risma.
Carta Bolognese mezzana	=	3	10	... la risma.
Carta inferiore di Bologna	=	3	0	... la risma.
Carta di Fabriano col segno del Balestro	=	3	6	... la risma.
Carta di Fabriano col segno della ✠	=	2	6	... la risma.
Carta di Colle	=	2	6	... la risma.
Carta di Prato	=	2	10	... la risma.
Carta di Pescia col segno degli Occhiali	=	2	18	... la risma.
Carta di Pescia col segno del Guanto	=	2	8	... la risma.

The elements for reducing Tuscan money of the year 1480 into the approximate English equivalent of this Century are as follows:—The Gold Florin (*Fiorino largo*) of Tuscany, weighing 53 grains, was less than half the value of the English Rose Noble of Edward IV., which weighed 119 grains. The Florin was equal to 6 lire 2 sóldi; the lira to 20 sóldi; and the sóldo to 12 donari. The Noble was equal to 10 shillings. Money in the 15th Century is calculated to have had about eight times its present purchasing power. The result thus given must be again considerably modified by the rate of exchange, which in 1480 was—Florence 156, against London 100, as we learn from Chiarini's rare tract on Mercantile usages, printed in 1481.

El libro che tracta di mercatantie et vsanze de paesi. 4to. Fuligno, 1481. p. xi.

paper were there in use, as follows, the prices given being about the present English equivalent, reckoning the lira at 3s 9d. THE PAPER.

		PER REAM.
1.	Large paper of Bologna in common folio . . .	about £1 4 2
2.	Middling ditto	0 13 2½
3.	Small ditto	0 11 3
4.	Paper of Fabriano, with a *crossbow* for watermark . .	0 12 4½
5.	Ditto with a *cross* for watermark	0 8 7½
6.	Paper of Colle	0 8 7½
7.	Paper of Prato	0 9 4½
8.	Paper of Pescia, with *spectacles* for watermark	0 10 10½
9.	The same, with a *glove* for watermark	0 9 0

Zanetti quotes a document, dated 1483, which states the price of paper in Florence to have been, at that period, for "Carta reale, quaderni 10... 3 lir. 6s 8d;" and for "Carta da scrivere il quaderno...18 sol.;" that is—Royal paper about 12s 5d per 10 quires, and Writing paper 3s 4½d per quire. Nuova Raccolta delle Monete e Zecche d' Italia; di Guid'Antonio Zanetti. Folio. Bologna, 1775. Vol. i, page 434.

It is somewhat remarkable that Caxton made so sparing a use of vellum for his impressions. If we omit the two Indulgences, printed on small slips of vellum, there remains but one known instance of its use—the "Doctrinal of Sapience," belonging to the Royal library at Windsor. Here the material appears to have been chosen on account of its durability, the volume being meant for ecclesiastical use; which, however, renders it more surprising that our Printer should have been so utterly careless about the quality of his parchment, as this copy may certainly claim not only the distinction of being the unique vellum Caxton, but also of being the very worst in the whole catalogue of books printed on that substance. USE OF VELLUM.

CHAPTER III.

THE TYPES.

Secrecy kept by the first Printers—Earliest Notice of Practical Type-founding on the Continent and in England—Punches cut by the best Artists—Cost of Materials for a Letter-foundry (15th Century)—Caxton's Types were cast, not cut separately—A Frankfort Typefounder in 1568—Caxton's various Founts of Type, viz.: Type No. 1, the books it was used for, and its peculiarities; Type No. 2, its two states, the books it was used for, and its peculiarities; Type No. 3, its use and peculiarities. M. Goes. Type No. 4, its two states, use, and peculiarities; Type No. 5, its use and peculiarities; Type No. 6, its use and peculiarities; Type No. 7, a posthumous character.

The origin and invention of moveable types is a question which, like that of the origin of paper, we are not called to dwell upon in this place. The majority of Writers on the subject being unacquainted with the properties of type, THE TYPES.

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have strayed far and wide in the discussion M. Bernard, however, writing as a practical Printer, has done much to dispel numerous misapprehensions, and especially that common error of supposing that the first specimens of moveable types were cut on wood. Nor have we here to determine from whom Caxton learned the art; enough has already been said concerning that. Our present object is to lay before the Reader the earliest notices of Typefounders, and any evidences which may explain the mechanics of typefounding in the 15th Century, especially with reference to the types of Caxton.

Histoire de l'Imprimerie vol. i, p. 33.

EARLY HISTORY.

Perhaps no part of the Typographic Art is hidden in more settled darkness than the early manufacture of the types. Doubtless considerable secrecy accompanied all the operations of the first Printers, and indeed was maintained down to a late period.* Moreover it was only natural that the effect of the new art should hold a more prominent place in men's minds than the processes by which that effect was produced, and thus, although Printers and Printing were often mentioned, I find nothing concerning the mechanical part of typefounding anterior to that curious little book of trades, which was issued at Frankfort in 1568, with pictorial designs by Jost Amman. The Author, in the few rhymes accompanying the illustration, omits all reference to the process, but, from the wood-cut of the "~~Gemälder~~ Schrifftgiesser" and his tools, we shall make occasion further on to draw some practical inferences concerning early typefounding in Holland.

Eygentliche, Beschreibung aller Stände auff Erden. 4to. Franckfurt am Mayn, 1568. Mit Kunstreichen figuren in Druck verfertigt.

Whether Caxton, whose account of his first typographical venture is contained in the prologue to the Third Book of "The Recuyell," made himself acquainted with the manufacture as well as the use of his types there is no evidence to decide. The only account he gives us is, "Therefore I have practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte." If he only procured types and presses, and the requisite knowledge to control their use, it doubtless cost him a considerable sum. The probability is that his first two founts were cast, by his instruction, at Bruges, the second being brought over by him to Westminster. But, when settled in his native Country, we may well question whether he would not, for convenience sake, become his own Typefounder. No stray hint or remark of

Vol. I, p. 134.

* My own experience is curiously illustrative of this. In 1859, wishing, for the sake of illustration, to obtain a sample of an old Punch, Matrix, and Mould, I applied to several of our London Typefounders. If worn out and practically useless, so much the better, as being probably the more ancient on that account. The surprise and downright refusal with which my request was generally met astonished me. I only wanted an article thrown aside by themselves as useless, and yet of scientific value to me. But no! neither should I buy nor take away these mysterious tools, and it was only at last through the kindness of Mr. William Caslon that I obtained my desire.

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his can be found to incline us one way or the other. Several generations of Printers passed away before we find the slightest allusion in any work to English Typefounders. The first appears in Archbishop Parker's preface to "Asser's Chronicle of King Alfred," where, speaking of the Saxon types, in which the book was printed, the Editor states, that as far as he knew, Day, the Printer, was the first to cut them. The sentence is, "Iam verò cum Dayus Typographus primus (& omnium certè quod sciam solus) has formulas æri inciderit: facilè quæ Saxonicis literis perscripta sunt, iisdem typis diuulgabuntur." From this we presume that John Day was only one Typefounder among others, and that therefore the art was by no means a novel one in England at that time. Seventy years later we find Typefounders as a distinct trade in London, and under rigid Government protection. We learn this from the following decree:—

Asserus Menevensis. Ælfredi Regis res gestæ. Londini, folio, 1574. A copy is in the British Museum, Gr. 5639.

"Decreed by the Court of Starre-Chamber, 11th July, 1637:—

"That there shall be Four Founders of letters for printing and no more.

"That the Archbishop of Canterbury or the Bishop of London, with Six other High Commissioners, shall supply the places of those four as they shall become void.

"That no master Founder shall keep above two Apprentices at one time."

A dissertation upon English Typographical Founders and Foundries. By Edward Rowe Mores. 8vo. 1778. p. 18.

Despite this restrictive care, however, the Typefounders of Holland and Flanders supplied English Printers with better types than native art could produce up to the establishment of the first Caslon foundry.

The only English Author before the rise of Encyclopædias, who described the process of type manufacture was Joseph Moxon. This ingenious Author gives an account of the whole Art of Printing, as practised in an improved style by himself, and devotes several chapters to the various methods of punch cutting, matrix sinking, and type founding. The process then was very similar to that still in use, and differed greatly from that of Caxton, or Caxton's Typefounder: a cursory description will therefore suffice. The practice of Moxon, like that of all modern Typefounders, was to cut each letter in relief on a piece of steel, making the *punch*—to strike this punch into a small piece of copper, which made the *matrix*—and to fit this matrix to the bottom of an iron *mould* into which the liquid metal was poured. The mould, which formed the shank of the type, was capable of a sliding adjustment, widthwise, to the width of the various letters (from an *i* to an *Æ*); whilst the depth, or size of the *body* ever remained the same. Hence, by using each matrix successively in the same mould, exactness in size of body was insured.

Mechanical Exercises, 2 vols. 4to. 1667, 1700.

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The want of this exactness, indicated by the uneven appearance of the lines, and other considerations, lead to the conclusion that the 15th-Century Printers did not practise this method.

MANUFACTURE.

It is very difficult even to speculate upon the method employed by the early Printers to produce their types. The examination of many specimens has led me to conclude that two schools of typography existed together. The earlier, and by far the ruder, consisted of those Printers who, practising their art in Holland and the Low Countries, followed the steps of Coster, and who, by degrees only, adopted the better and more perfect methods of the later school, founded in Germany by the celebrated trio—Fust, Guttenberg, and Schœffer. None of these divulged the secrets of their art. One fact, however, we know with certainty, and that is that the German school employed the very best Artists that Europe could produce to cut the patterns (we might perhaps say punches) for their types. In an interesting tract from the pen of Mr. Pañizzi we have evidence that the celebrated Painter, Engraver, and Niellist, Il Francia, was the Artist who cut all the Aldine types, the elegance of which has for Centuries associated the name of Aldus with the perfection of printing. From the "Cost book" of the Ripoli Press, at Florence, we find also that steel, iron, and tin were used in the manufacture of types about 1480.* But the English Printers, whose practices seem to have been derived from the Flemish school, were far behind their contemporaries in the art. Their types show that a very rude process of founding was practised, and the use, as will be described presently, of old types as patterns for new, evinces more of commercial expediency than of artistic ambition.

Chi era Francésco da Bologna? 8vo. London, 1858.

That Caxton's types were indeed cast is evident from identity in the face of the same letter, where even a flaw may be noticed as occurring and recurring continuously; but of what material the matrices were formed must be to a great extent conjectural. M. Bernard has given an interesting account of some successful efforts to cast letters in sand, but his specimen has not a single overhanging letter in it, and, from its size, was certainly much easier to produce than would have been the small types of Caxton; yet in

Histoire de l'Imprimerie, vol. i, p. 43.

* *Prezzi de' generi riguardanti la Getteria.*

Notizie, &c., page 48. See *ante*, the note on page xx.

Acciaio	lir.	2	8	0	la lib.
Metallo	=	0	11	0	la lib.
Ottone	=	0	12	0	la lib.
Rame	=	0	6	8	la lib.
Stagno	=	0	8	0	la lib.
Piombo	=	0	2	4	la lib.
Filo di Ferro	=	0	8	0	la lib.

Prices of material for the Letter-foundry.

				Modern equivalent.
Steel	9s	0d	per lb.	
Metal (?)	2	0¾	per lb.	
Brass	2	3	per lb.	
Copper	1	3	per lb.	
Tin	1	6	per lb.	
Lead	0	5¼	per lb.	
Iron Wire	1	6	per lb.	

one respect, the "bad lining," or irregular heights of the letter, it has an interesting similitude to Caxton's types. In the office of Messrs. Caslon there were in existence a short time back (in 1859) some large Roman capital letters (about 3-line pica), which an old workman assured me he had himself used in by-gone years to form sand moulds for type, a practice then by no means uncommon. THE TYPES.

We will now turn to the little book of engravings already referred to as giving the earliest notice of the art. We there see somewhat of the practices of the Frankfort Typefounders in 1568 (Plate IX A, No. 5). The design shows that even a Century after the invention of the art there was an important difference from the modern plan, although probably the *principle* of punch, mould, and matrix was the same. There is a small furnace, with the pan of melted metal sunk in the top; by the side are the bellows, basket of charcoal, and tongs. Close to the Typefounder is the bowl into which he drops each type as it is cast; and the Artist has correctly drawn these types with the "break" of the letter still attached. The workman holds the mould in his left hand, and is pouring in metal from a ladle. On the table at his back is what I take to be a nest of very shallow drawers, which hold the matrices in alphabetical arrangement, while upon the top of the drawers are three or four matrices for immediate use. On the wooden shelves opposite are three moulds, some sieves, and crucibles. The sieves were probably for sifting the sand in which might be cast the large types, and in which the small ingots for use in the melting pot would be run. The main interest of this cut lies in the type moulds. In these we notice the difference in shape from those now used; while the absence of the long wire spring which holds the matrix firm up to the mould indicates that, during its use, the matrix was a fixture in the mould. On a shelf in the cut under description, are three moulds, the foremost of them showing in its side a hole which may possibly have been used for the insertion of a matrix.

Eygentliche Beschreibung &c., &c. The same plates occur also in the ΠΑΝΟΠΛΙΑ omnium Artium, &c., by Hartmann Schopper. 4to. Frankfort, 1568. Brit. Mus., 555. *a.* 8.

THE MOULDS.

As the early moulds were so dissimilar to those of modern use let us look to the types themselves for evidence; and (anticipating the result of the analysis of the various founts used by Caxton, which will follow in the proper place) we find the conclusion inevitable that hard-metal punches were not used, and that even types themselves were used either as punches, or in some analogous way for the production of new founts. The use of large types to form matrices in sand (as in the case at Messrs. Caslon's foundry, above alluded to), was not uncommon in bygone years; and that letters of a much smaller size

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can also be effectively employed as punches is interestingly illustrated by the shifts to which Benjamin Franklin, America's Pioneer-printer, was put to in the early days of the Transatlantic Press. Franklin thus narrates his own practice: "Our printing house often wanted sorts, and there was no letter foundry in America; I had seen types cast at James's in London, but without much attention to the manner; however, *I contrived a mould, and made use of the letters we had as puncheons, struck the matrices in lead*, and thus supplied, in a pretty tolerable way the deficiencies. *I also engraved several things* on occasion."

Works of Benjamin Franklin, by J. Sparks. 8vo. 1840. Vol. i, p. 71.

THE METAL.

The metal of which the types were cast can only be conjectured. The probability is that it was soft, and if even so soft as lead it would have been sufficiently durable to have performed the work for the small impression required of each book. In demonstration of this I caused a fount to be cast for me, by Messrs. Figgins, in unmixed lead, a specimen whereof the Reader may see in the lower half of Plate IX B. I had a page of Caxton's "Chess Book" set up in these leaden types, and worked it, in the usual way, at a common hand press, numbering each impression as it came from the tympan in order to note its gradual wear. The paper was Royal Cartridge of the common rough quality, and I worked it dry. After 500 pulls, perceiving no appreciable wear, I stopped the experiment, being sufficiently satisfied. The types were distributed, and form the greater portion of the plate already referred to.

Our conclusions then, in respect of the founding, are mainly negative. The moulds were *unlike* those now in use, and the punches were *not* of steel. The process, whatever it may have been, admitted of contrivances incompatible with our present mode; and we conjecture that the type-metal, if not of lead, was sufficiently soft to allow of being easily trimmed up. This trimming up, so often visible in Type No. 2*, may have had great effect in misleading the late Mr. Vincent Figgins, the well-known Typefounder, who, when examining the 2nd edition of the "Game and Play of the Chess," came to the erroneous conclusion that the whole book was printed from types cut separately by hand, a conclusion which he would never have adopted had he extended his examination to other works of Caxton in the same types.

The Game and Play of the Chesse re-printed, with Remarks, by V. Figgins. London. 4to. 1854.

Let us now see what the founts of type were that Caxton used.

When we look at the long list of English Authors who have written upon early typography,† and when among the names we recognise those of Moxon, Palmer, Smith, Bowyer, Nichols, Stower, Watson, Johnson, Hansard, and Timperley, all of whom were, as Printers, practically acquainted with the art

† See Note on opposite page.

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which employed their pens, it is a matter of some surprise that nothing like a correct account of Caxton's types has yet appeared. Nor is it less remarkable that the *only* history of English Typefounders is that by a Clergyman, the Rev. Rowe Mores, who devoted many of the later years of his life to the collection of old moulds and matrices. He purchased all the old stock of the last of the *old* race of Letterfounders, Mr. James, of Bartholomew Close, whose extensive collection was stated to have accumulated from the days of Wynken de Worde; and it is much to be regretted that, after the death of Mr. Mores, his collections were not preserved. In his dissertation the catalogues of matrices existing in his own day, or in his own possession, are probably exact enough: but his account of the types used by Caxton and Wynken de Worde has scarcely a correct word in it.‡

Literary Anecdotes of the Eighteenth Century, by John Nichols, vol. v, p. 401.

A dissertation, &c., page 4.

THE FOUNTS.

During Caxton's career as a Printer, viz., from about 1474–5 to 1491–2, or a period of seventeen years, he used eight separate founts or castings of letter.

These eight founts we have called, according to their chronological appearance, No. 1, No. 2, No. 2*, No. 3, No. 4, No. 4*, No. 5, and No. 6.

† *The following are Works on Printing by Printers.*

Moxon, Joseph.—Mechanical Exercises. vol. ii. 4to. London, 1676.
Palmer, Samuel.—A General History of Printing. 4to. London, 1733.
Smith, John.—The Printer's Grammar. 8vo. London, 1755.
Bowyer, William.—The Origin of Printing; by W. Bowyer and J. Nichols. 2nd edit. 8vo. London, 1776.
Stower, C.—The Printer's Grammar, or Introduction to the Art of Printing. 8vo. London, 1808.
Watson, James.—The History of the Art of Printing. 8vo. Edinburgh, 1813.
Johnson, John.—Typographia, or the Printer's Instructor. 2 vols. 12mo. London, 1824.
Hansard, T. C.—Typographia: an Historical Sketch of the Origin and Progress of Printing. 8vo. London, 1825.
Timperley, C. H.—The Printer's Manual. 8vo. London, 1838.

‡ This assertion would not be ventured had not the Reader before him the plainest evidence of the fact. Plate IX C is a scale of Caxton's various types, and beside each is the scale of that modern type to which it is nearest in size. Rowe Mores says of Caxton, at page 4—"And first *Mr. Caxton*—his letter originally was of the sort called *Secretary;* and of this he had two founts. Afterwards he came nearer to *The English face,* and had three founts of *Great Primer;* a rude one, which he used ann. 1474, another something better, and a third cut about the year 1488 approaching more nearly to *The English face*—two founts of *English* or *Pica,* the latest and best cut about 1482—one of *Double Pica,* good, which first appears in 1490, and one of *Long Primer,*—at least nearly agreeing with the bodies which have since been called by those names." The whole of this sentence is very confused, but it appears to mean that Caxton had three founts of Great Primer, two of English or Pica, one of Double Pica, and one of Long Primer. Now Caxton never used any types so large as Double Pica, nor so small as Pica, much less Long Primer, which is two sizes smaller than Pica. The statements of Rowe Mores in this matter are worth refuting, because his authority stands high among Typographical Writers, and the sentence re-printed above from his "Dissertation upon English Typographical Founders and Founderies" has been quoted and re-quoted for nearly a Century in every work on the subject.

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If we divide them into *character* of Letter we find three classes :—

1st. Type No. 1 is distinct in character, and unlike any known type. On comparison with a manuscript in the Autograph of Colard Mansion, of Bruges, M. Bernard came to the conclusion that it was formed upon the hand-writing of that celebrated Caligrapher.

De l'origine de l'Imprimerie, vol. ii, page 393.

2nd. Types 2, 2*, 4, 4*, and 6, which are of the same character as the early type of Colard Mansion, known as "gros bâtarde."

3rd. Types 3 and 5, designed, like the character of the Bible and Psalter of the early Mentz Printers, upon the Church-Text of the Scribes, and approaching nearer than any other of Caxton's types to what more modern Printers call "black letter."

If, however, we divide the eight founts into distinct cuttings, we find five :—

1st.—Type No. 1.

2nd.—Type No. 2, modified first into No. 2*, and again into No. 6.

3rd.—Type No. 3.

4th.—Type No. 4 modified into No. 4* ; and

Lastly.—Type No. 5.

We will now review separately the different founts of type used by Caxton, both as alphabets and in combination, as shown in Plates XI to XXIV,* the remarks being chiefly compiled from notes made by Mr. Tupper.

TYPE No. 1.

For the Alphabet of the whole fount see Plate XI. For the same in combination see Plate XII.

ACCOUNT OF TYPE No. 1.

Although we believe that Caxton had less to do with this than with any of the later types, yet, as it is the first with which his name is associated—as it is that by using which he obtained a knowledge of the Art of Printing—and as it is the type of the first English-printed book—it certainly is clothed with an interest peculiarly its own.

The books printed with this fount are five :—

The Recuyell of the Histories of Troy	1472–74
The Game and Play of the Chess, 1st edition . .	1475–76
Le Recueil des histoires de Troye	1475–76
Les Fais du Jason . . . . . *post*	1476
Les sept Pseaulmes penitenciaulx . . . . . *post*	1476

* I must here acknowledge with great pleasure the interest taken in these plates by their Artist, Mr. G. I. F. Tupper, who, in the course of his labours, discovered several sorts unnoticed by me.

From the rarity of "Les Fais du Jason," only one copy being in England, and that inconvenient for prolonged examination, its peculiar features, if any, are not noticed in the following remarks. THE TYPES. TYPE No. 1.

The first thing we observe in Type No. 1 is, that its general appearance is more free and writing-like than could be inferred would be the case from the square-set figure of each individual letter. This is, to a considerable extent, caused by the great variety of letters, there being only five sorts for which there were not more than one matrix, either as single letters or in combination: for, although the differences between the various matrices of the same letter may be very slight, we have here the fundamental principle of freedom, viz., a recurrence of modified sameness.

The execution of the type is good, sharp, and decided; with sufficient difference between the repetitions of the same letter to indicate independence of tracing or mechanical contrivance; hence probably the work of one accustomed to cut letters.

The body of the type, which is identical throughout the five books, is the same as the recognised Great Primer of modern Printers. The scale in Plate IX C shows indeed a slight difference from Caslon's Great Primer, but not more so than is often found between bodies of the same name from different foundries.

The complete fount embraced at least 163 sorts, of which we remark upon the following: THE ALPHABET.

ã is not used in the English books, but often occurs in the French books.

ꝛ̃ The second specimen of this sort has been found only once. (See the word "machue," which occurs in the 7th line from the bottom of the 24th verso of "Le Recueil.") It is, perhaps, the usual ꝛ̃, with the top of the t broken off.

ꝺ̨ final (3rd in the line) in not used in the French, but is common in the English books.

ꝺ̓ final (last in the line). Notice the peculiar angle in the final stroke: this battered letter occurs only at the end of "The Recuyell," and re-appears, here and there, throughout the "Chess Book."

ẽ is not used in "The Recuyell," nor the "Chess Book," but often occurs in "Le Recueil" and "Les sept Pseaulmes."

ꝫ (5th in the line). This peculiar character appears only a very few times in the third 5ⁿ of "The Recuyell," especially on the 36th recto.

ſt is often used for an ſt in the French books, but always correctly in the English books.

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TYPE No. 1.

ſ (3rd in the line). The round-topped ſ (ſ), which is found generally intermingled with the flat top, never occurs in "Les sept Pseaulmes." The absence of space occasioned by this letter gives the book a different appearance from the others.

ȷ (2nd in the line). This incongruous and badly-cut letter appears about twelve times, in various grades of bad casting, before the 36th recto of "The Recuyell," after which it is not found. This, and the j already noticed, are very unaccountable sorts, and were evidently discarded so soon as the better sort could be obtained.

ﬅ (2nd in the line) is only found in the English books, where it is sometimes used for a ﬆ.

Arabic numerals do not occur in this fount.

There are only three marks of punctuation, which may be called—the comma, or oblique stroke (/), the colon (:), and the full point (.) They are used arbitrarily as to power, and in numerous varieties of combination, such as, ./ /. /· ·/· ·/. // ⁘ ∴ ⁖ &c., &c.

At the bottom of the plate are representations of marks made by various quadrats and spaces accidentally standing up.

From the foregoing remarks it will be seen, that there are certain letters peculiar to the English and certain to the French books in this type; and as these are not in any way attributable to the fashion of the language, the fact strongly corroborates the opinion, that, although from the same Printer, the Compositor, and perhaps the cases were changed.

TYPE No. 2.

For the Alphabet see Plate XIII. For Type No. 2 in combination see Plate XIV.
For Type No. 2* in combination see Plate XV.

ACCOUNT OF TYPE No. 2.

This was the first fount used in England when Caxton set up his presses at the "Red Pale" in the Almonry, and, before remarking upon its peculiarities, we will give a list of the books known to have been printed from it. Of these, as will be shown further on, there are two easily-distinguished kinds; those printed first, with Type No. 2, and those printed later, with a re-casting of the fount, which we call Type No. 2*.

IN TYPE No. 2.

Les quatre derrenieres choses . . . . . *ante* 1477
Propositio clarissimi Johannis Russell . . . . . *ante* 1477
Infancia Salvatoris . . . . . *ante* 1477

IN TYPE No. 2—(CONTINUED)

History of Jason . . . . . *circa* 1477
Dictes and Sayings of the Philosophers, 1st edition . . . 1477
Horæ, 1st edition . . . . . *circa* 1477
Canterbury Tales, 1st edition. . . . . *circa* 1477
Moral Proverbs 1478
Stans Puer ad Mensam . . . . . *circa* 1478
Parvus Catho and Magnus Catho, 1st edition . . . *circa* 1478
Ditto 2nd edition . . . . . *circa* 1478
The Horse, the Sheep, and the Goose, 1st edition. . *circa* 1478
Ditto Ditto 2nd edition . . *circa* 1478
The Temple of Glass . . . . . *circa* 1478
Chorle and the Bird, 1st edition . . . . . *circa* 1478
Ditto 2nd edition. . . . . *circa* 1478
The Temple of Brass . . . . . *circa* 1478
The Book of Courtesy, 1st edition . . . . . *circa* 1478
Anelida and Arcyte . . . . . *circa* 1478
Boethius de Consolatione Philosophiæ 1478

IN TYPE No. 2*.

Cordial 1479
Laurentius Gulielmus de Saona de Novâ Rhetoricâ, *circa* 1479
Dictes and Sayings of the Philosophers, 2nd edition, *circa* 1479
An Indulgence 1480
Parvus Catho and Magnus Catho, 3rd edition. . . *circa* 1480
Mirrour of the World, 1st edition 1480
Reynard the Fox, 1st edition 1480
Tully of Old Age, &c. 1481
The Game and Play of the Chess, 2nd edition . . *circa* 1481

This is a more dashing, picturesque, and elaborate character than that of Type No. 1. It is an imitation of the "Gros-bâtarde" type of Colard Mansion, with some variation in the capital letters, which are extremely irregular, not only in size but in design, some being of the simplest possible construction, whilst others have surperfluous spurs, lines, and flourishes.

The general appearance of Type No. 2 is very different from that of No. 2*, many letters in the former having a bolder and thicker face than in the latter; and the fact of there being a perfect division of the books into two distinct classes prevents our attributing this difference to either wear of type or faulty printing; the former of which would be gradual, the latter irregular.

THE TYPES.

TYPE No. 2.

On comparing the two classes, letter by letter, we find several single and compound letters occurring in one and not in the other. Thus ꝛn (not final) is peculiar to the first class, while two forms of ſt without a loop in the head, double ll without loops, th, wa, we, and wo are found in the second class only. Other letters are so distinctly different that a single example is convincing of their not being printed from the same types ; and the remainder, although often very nearly alike, so constantly preserve some peculiar slight characteristic in each section (which could not have been satisfactorily shown by single examples in the plate), that a minute examination of numerous instances, after making allowance for faulty printing, &c., leads to the conclusion that not any of the letters of the first section are absolutely identical with those of the second.

An accurate examination shows the general fact, that the letters of Type No. 2* are somewhat thinner than those of Type No. 2, and that, in numerous instances, the tops, the descending tails, and the tittles generally, have been truncated. As instances examine the letter f, and its combinations in the two types ; the second shows *always* a thinner-faced letter than the first. Again, notice how the tops of the various d's, the tails of ey and iy, and the tails generally appear in the second state. Never finding that the two founts (2 and 2*) are mixed ; and seeing that all the books dated *ante* 1479 occur in Type No. 2 ; and all those dated *post* 1479 in No. 2* ; the two types appear to indicate two periods : and, taking into consideration the peculiarities just noticed, it would seem that, upon the types becoming worn, some of the best were selected, trimmed up with a graver, and used for making matrices for a new casting. If this were not the case how are we to account for the new fount being so nearly like the old ? for, the two not being used together, there was no reason for such care to make them match.

The body of Type No. 2 is the same as that of Type No. 2*, and is exactly equal to two lines of "Long Primer" (Caslon's standard), which is very near to "Paragon."

THE ALPHABET.

In the alphabet plate the characters proper to Type No. 2, and not used in No. 2*, are marked with a figure [2]; and those proper to No. 2*, and not occurring in No. 2, are marked with a *

A complete fount of Type No. 2 consisted of 217 sorts, and Type No. 2* of 254 sorts, of which we remark upon the following : —

br (6th in the line) has been noticed only in "Moral Proverbs."

rr (15th in the line) does not appear in "Les quatre derrenieres choses."

ſt Two new letters, as well as the old one with the bow, are used in Type No. 2*.

THE TYPES.

TYPE No. 2.

ll (7th in the line). The double l with loops and stroke is not used at all in "Les quatre derrenieres choses."

ll (11th in the line). The straight double l with a stroke is only seen in "Cordial."

ŋ (4th in the line). The final ŋ appears to be the same as the final ĝ (6th in the line) with the circumflex cut away.

mi In a similar way this sort seems to have been made from ini by removing the dots.

ſh with a stroke (12th in the line). The intention of casting an ſh without the stroke (13th in the line) from an ſh with the stroke has been only imperfectly executed, the remains of the stroke being evident in every instance.

wa we wo. These sorts appear only in Type No. 2*.

The ꝛc of Type No. 1 which, if at all, might have been expected in the first fount used in England, occurs only in books printed with Type No. 2*.

The smaller full point and colon, which are often seen in books of this type, and which in reality belong to Type No. 3, are not given in this plate. Of the points generally, as of the quadrats and spaces, the same remarks will apply to this as to Type No. 1, excepting that more reserve is here shown in combining the / and full point.

We may notice here that the sorts lz, ez, vr, and others, presume an intended French use of Type No. 2, a probability strengthened by the th, and the combinations of w, being later additions to the fount in No. 2*.

After this plate was completed the "Laurentius," at Corpus Christi College, Cambridge, discovered by Mr. Bradshaw, yielded 25 new sorts, which have been inserted at the end of their respective lines.

TYPE No 3.

For the Alphabet see Plate XVI. For the same in combination see Plate XVII.

ACCOUNT OF TYPE No. 3.

This grand type, which was in use from about 1479 to 1483, has perhaps less direct interest for us than any of the others. No English book in this type is known, and until a very recent period, it was considered merely as a supplementary fount, used by Caxton for headings, &c. But the discovery of a "Psalterium," fragments of a "Horæ," and "Directorium" (see *post*, pages 101 to 105), proves that at least three works were printed entirely with this fount. Upon these, especially the "Psalterium," and upon the headings of "Boethius," "Golden Legend," and "Tully," the following remarks are grounded.

Psalterium, Brit. Mus. C. 35. *e*.

The small letters are an exact copy of those cast by the early German Founders, Fust and Schœffer, and are equally well executed. The capital

The Types. Type No. 3.

letters, however, are very unlike Fust's, being mostly a modification of the Flemish "Secretary," as already presented to us in the Gros Bâtarde type of Colard Mansion.

The body is identical, or very nearly so, with Type No. 2, and is used with it to distinguish proper names, &c. in "Cordial," and in "Tully," but, having a much larger face, it is never in line.

The complete fount comprised 194 sorts, of which we remark upon the following:—

The Alphabet.

ſt (12th and 13th in the line). Two patterns (the second probably a re-cast from the first touched up), indicate a demand for this combination. The litanies in the "Horæ," and at the end of the "Psalter" requiring this sort very frequently in the word Sanct. may account for it: notwithstanding the double supply, however, the Compositor appears to have "run out" of both sorts, for separate letters are used in several instances. It is not found in "Directorium," "Boethius," nor "Cordial."

A battered capital Ꝑ of Type No. 2 occurs in the "Psalter" (sig. a 4 recto, 10th line).

An i belonging to Type No. 2* occurs in the same book (sig. a 5 recto, line 2).

A T belonging to Type No. 2* occurs also in the same book (sig. q 2 verso, line 8).

W No capital can be found.

The stops generally are smaller than those of Type No. 2, which is remarkable, as the face of the letter is much larger.

That this type was intended for Latin, the contractions sufficiently prove, and all we have in it is in Latin, except headings in the "Golden Legend, 1st edition," &c., and proper names, as in "Cordial" and "Tully." Of the headings, even the most considerable, (those in "Boethius") are in Latin.

This fount, which was used almost entirely for Church Service books, does not seem to have been much in favour with Caxton; but upon his death his successor, Wynken de Worde, came into possession of it, and it appears continually in his early-printed books.

Brit. Mus. Confessionale 697 *d.* 28.5. Augustinus 697 *d.* 28.7. Laudivii 697. *d.* 2.2.

Another casting of this type, but on a somewhat smaller body (gaining 1 in 12) was used by M. Goes, the celebrated Printer, of Antwerp, for the following books:—"Confessionale," "Augustinus de virtute psalmorum," and "Laudivii Equitis Jerosolemitani." In the first there is much of it, but in the last two a few lines only. The use of certain sorts, such as ta and 9 differing from those which belong to Caxton's fount, but more especially the difference in body, prove that, although mainly from the same original cuttings, the Antwerp and Westminster founts have distinct peculiarities.

Type No. 4.

For the Alphabet see Plate XVIII. For Type No. 4 in combination see Plate XIX. For Type No. 4* in combination see Plate XX.

Types No. 4 and 4* may be spoken of generally as *one*, there being the same intimate connection between them as between Nos. 2 and 2*; unlike them, however, there is a slight variation in the body, Type No. 4 being, as compared with the re-casting of it, or Type No. 4*, as 20 is to 19. In other words, the body of Type No. 4 is rather smaller than that of Type No. 4*. This of course is only intentionally possible with modern Typefounders, who use the same moulds and matrices for as many founts of the type as are required; but, as is shown in the chapter on typefounding, the moulds and matrices as now used were unknown in those days.

The execution of the types is neat, and appears to have come from the same hand that cut Type No. 2, but there is this difference between the second states of the two founts—Type No. 2* was, as already shown, cast from matrices formed by the use of old casts of Type No. 2 as punches, after being trimmed by hand. But for both Nos. 4 and 4* there is the strongest evidence of the same punches having been used, and therefore the variation of body is more remarkable, as it is plainly as easy to have made the re-casting agree in size with the original as to make the letters of each fount agree among themselves. The variation, however, is simply a fact.

See *ante*, page xxxi.

The body of Type No. 4 is very near indeed to modern English (Caslon's standard), and is the smallest of any used by Caxton. The re-casting, or Type No. 4* (which loses 1 in 20; that is, 19 lines of Type No. 4* take up only the same depth as 20 of Type No. 4) is exactly two lines of Minion. The total number of sorts in Type No. 4 appears to have been 194, and of No. 4* 187, a few sorts not having been re-cast.

We will now give a list of the works for which this type, in its two states, was employed.

IN TYPE No. 4.

The Chronicles of England, 1st edition.	1480
The Description of Britain	1480
An Indulgence	1481
Curia Sapientiæ	1481 ?
Godfrey of Boloyne	1481
The Chronicles of England, 2nd edition	1482
Polycronicon	1482
The Pilgrimage of the Soul	1483

THE TYPES.

TYPE No. 4.

IN TYPE No. 4—(CONTINUED).

A Vocabulary	1483
Servitium de Visitatione	1483 ?
Confessio Amantis *(mostly)*	1483
Knight of the Tower *(partly)*	1484

IN TYPE No. 4*.

The Festial, 1st edition	1483
Four Sermons, 1st edition	1483
Confessio Amantis *(partly)*	1483
Knight of the Tower *(mostly)*	1484
Caton	1484 ?
Golden Legend, 1st edition	1484 ?
Death-Bed Prayers	1484 ?
Æsop	1484
Order of Chivalry	1484 ?
Canterbury Tales, 2nd edition	1484 ?
Book of Fame	1484 ?
The Curial	1484 ?
Troylus and Creside	1484 ?
Life of our Lady	1484 ?
Life of St. Winifred	1485 ?
Life of King Arthur	1485
Life of Charles the Great	1485
Paris and Vienne	1485

In the alphabet plate the distinguishing sorts of the two founts are marked with a small figure [4] for the first state, and a * for the second, those having no prefix belonging to both. The following are some remarks upon the various letters :—

THE ALPHABET.

𝔄 This capital does not belong to the fount, but is almost identical with the capital 𝔄 of Type No. 5. The second sort is only the first without the stroke, which, however, is not always entirely wanting in Type No. 4*.

a The second sort, only found in Type No. 4*, is the same as the first, a worn letter having been used for a punch. The last in the line is the contracted ā with the long accent imperfectly removed.

a This semi-roman character (8th in the line) is evidently foreign to the fount. It bears in shape a strong likeness to the a used by Colard Mansion in his second type, which is common as well to the German School of Typography.

ba in combination (3rd in the line) seems peculiar to Type No. 4*, while cc in combination (4th in the line) seems only to have been used in No. 4.

d The third in the line is the same as the ninth character, with the accent partially removed. The last d is a peculiar character found only in the last line but one of the colophon to "St. Winifred."

ee̅, en, et, eu, ex, ez, fr These double letters are peculiar to Type No. 4, none of them being found in No. 4*.

f The last in the line, appears only once in the same line as the d above noticed.

g The fourth is the same as the fifth, the accent having been removed.

ha The two sorts of this double letter occur in both Types Nos. 4 and 4*.

l and ll belong to Type No. 5. They are used in Type No. 4, especially in "Description of Britain" and "Godfrey," but are not found in books printed with Type No. 4*. Now the double letter lh, which is altogether wanting in these two books, is found in all the others of both Nos. 4 and 4*.

M The second capital is very rare, but occurs in "Description of Britain."

s The third sort, with the contraction over it, is peculiar to Type No. 4, and the next, which is the same without the ˜, appears only in No. 4*.

The final s at the end of the line is of the same school as the a and d already noticed, and does not belong to this fount.

lh See above, under l.

w The small letter at the end of the line often occurs, but is only the second sort battered.

The commas have a notable chronological bearing. The short comma (/) was used alone up to the 2nd edition of "Chronicles," in 1482—is used occasionally with the long (/) in 1483—and disappears entirely afterwards.

The variation in body between Types Nos. 4 and 4* has already been noticed: a more easily distinguishable feature is the shape of the lower-case w, the letter with the curled top distinguishing the book at once as belonging to Type No. 4, its absence being a sure sign that the Type is No. 4*.

Type No. 4* makes its first appearance among Caxton's founts in a very peculiar manner. In the Autumn of 1483 our Printer was employed on two works, the "Confessio Amantis" and the "Knight of the Tower." At sig. p of "Confessio Amantis" we find that the inmost sheet is in Type No. 4*, the other three sheets of the section being in Type No. 4. Several pages in sig. z are also in No. 4*, and on sig. z iiij recto the first column is in No. 4, while the second column is in No. 4*. This mixture of founts by no means proves that the two were in use at the same time: it only shows that before the cases containing Type No. 4 were finally emptied out to make room for the new

THE TYPES. TYPE No. 4.

fount, one Compositor had worked ahead of his fellows, who had not finished their "taking" of copy when the new letter supplanted the old. The table, although at the commencement of the book, was necessarily printed last, and therefore, as a matter of course, we find Type No. 4* used for it. In "Knight of the Tower," sig. f introduces the new fount to us, all after, as well as the introductory matter, being in Type No. 4*.

TYPE No. 5.

For the Alphabet see Plate XXI. For the same in combination see Plate XXII.

ACCOUNT OF TYPE No. 5.

There is much similarity of design between this and Type No. 3, the surprising similitude between some of the letters leading to the conclusion that one Artist cut both.

The books printed in this letter are as follows:

The Royal Book	1487?
The Book of Good Manners	1487
Directorium Sacerdotum, 1st edition . .	1487?
Speculum Vitæ Christi	1488?
The Doctrinal of Sapience	1489
Horæ	1490?
Servitium de Transfiguratione	1491?

In the 2nd edition of the "Golden Legend," 1487? all the headings, both of pages and chapters, are in this type.

Type No. 5 has no exact counterpart in the bodies of modern Founders. The nearest to it is two lines of Brevier, than which it is slightly larger, losing 1 line in 35. The total number of sorts in use appears to have been 153.

THE ALPHABET.

A is the proper capital for this fount, and does not belong to Type No. 4, with the A used in which, however, it is almost identical.

f The long f at the end of the line overhangs considerably, and seems at first, when used with a c or an o, to be in conjunction, which is not the case.

Z No capital could be found after the most careful examination.

¶ and ; appear to be the same as used in Type No. 4.

The comparative scarcity of double letters is very noticeable. No Arabic numerals are used.

The large Lombardic capitals used with this fount have a very bold and striking appearance. They are (unlike any former fount of Caxton's) all cast with the largest face the body will bear, and without the least beard. They are used, more or less, in every book printed with this type, although in some books (*e. g.* "Royal" and "Speculum") they appear very seldom. They do

not look at all well when used as initials to a word, on account of their size preventing them ranging with the sequent letters. This may have been the cause why Caxton, except in "Directorium," appears to have made a very sparing use of them, save indeed that he converted them into quadrats. For this purpose they were doubtless fitted by some shortening process, which, however, has not prevented them cropping out continually in the blank spaces of the head lines and signature lines, where they often make a very puzzling appearance. It required a long search to complete the alphabet, even so far as it goes, on account of the rare use of these capitals. The letter ſ could only be discovered in a single instance, used as a quadrat, which will account for its battered appearance. In the latest books printed with Type No. 5 these Lombardic capitals appear as *red* initials, and printed at a separate operation. This use for them was, doubtless, the invention of Caxton's successor, Wynken de Worde, who appears to have inherited his master's working materials.

Type No. 6.

For the Alphabet see Plate XXIII. For the same in combination see Plate XXIV.

The *body* of this fount is Great Primer (Caslon's standard), within a shade, being almost the same as Type No. 1. The number of sorts in the fount is, for Caxton, very small, amounting only to 138. This may be called Caxton's last fount. It came into use in 1489, and was used for books up to 1491, the date of Caxton's death. Indeed there seems good reason for supposing that for some time after Caxton's death it served his successor, Wynken de Worde. With it the following works were printed :—

The Fayts of Arms	1489
Statutes of Henry VII	1489 ?
The Gouvernal of Health	1489 ?
Reynard the Fox, 2nd edition	1489 ?
Blanchardin and Eglantine	1489 ?
The Four Sons of Aymon	1489 ?
Directorium Sacerdotum, 2nd edition	1489 ?
Eneydos	1490
The Fifteen Oes, &c.	1490 ?
The Dictes and Sayings of the Philosophers, 3rd edition	1490 ?
The Mirrour of the World, 2nd edition	1490 ?
Divers Ghostly Matters	1490 ?
The Art and Craft to know well to die	1491 ?
The Book of Courtesy, 2nd edition	1491 ?

THE TYPES.

TYPE No. 6—(CONTINUED).

TYPE No. 6.

The Festial, 2nd edition	1491 ?
Four Sermons, 2nd edition	1491 ?
The Chastising of God's Children	1491 ?
A Treatise of Love	1491 ?

We have in this fount another remarkable instance of the contrivances employed by the early Typefounders. A new fount was required, and whether Caxton gave the Founders instructions concerning its size, or whether the fount was cast first, and then sold to our Printer, there seems no possibility of discovering; but this we can prove from the pages themselves, that the major portion of Type No. 6 was made from the punches, or from old letters of Caxton's Nos. 2 and 2*. Its body is rather smaller, 9 lines occupying the same depth as 8 lines of No. 2, and it is amusing to observe the shifts and contrivances resorted to for reducing those letters which, in Type No. 2, occupied the full body. For instance the 𝔄, 𝔐, and 𝔑 have the flourish which passes under the letter brought close up to the letter itself. The 𝔞 was also treated in the same way, but the violence must have damaged the flourish so much that, in most instances, it broke away; in some cases, however, it remains crippled up in a most pitiable condition. The corresponding flourish in the 𝔚 has been boldly cropped off. 𝔣 and 𝔍 are strangely transformed, evidently by a blow on the soft metal, lengthwise. A few characters altogether new appear, and a few interpolations from other founts, besides a quaint set of Lombardic capitals, among which occurs now and then a letter from the Lombardic fount used in Type No. 5.

The following are remarks on the alphabet:—

THE ALPHABET.

𝔄 is the same as in Type No. 2, having the line at the bottom *compressed*.

𝔅 is the same as in Type No. 2, with the descending line *cut away*.

𝔈, 𝔇, and 𝔈 are identical with those in Type No. 2.

𝔣 is Type No. 2 crippled.

𝔣 The short-tailed example is a new letter.

𝔊 is not that of No. 2.

𝔎 (first sort) is Type No. 2, with the tail *cut away*. The second sort is peculiar to No. 6, and occurs frequently in all the books, except "Fayts of Arms."

𝔍 The first sort is No. 2 crippled. The second sort is peculiar to No. 6. The example at the end of the line, which is found now and then, belongs properly to Type No. 5.

𝔨 and 𝔏 are identical with those belonging to Type No. 2.

The Types.

Type No. 6.

M and N are the same as Type No. 2, with the tails pressed upwards.
O is Type No. 2 ; the second sort of Q belongs to Type No. 5.
P is Type No. 2. The P at the end of the line belongs to Wynken de Worde's Type No. 1, but occurs in the "Fifteen Oes."
R is Type No. 2, with the tail damaged, and mostly broken off altogether. The third specimen belongs to Type No. 5.
T is the same as No. 2*, and not Type No. 2.

Wynken de Worde's Type No. 1.

See 2 lines in Plate LII.

Wynken de Worde's Type No. 1.

A few words of this fount appear in the "Life of St. Katherine," and whole paragraphs in the 2nd edition of "The Festial," the latter book bearing the imprint "Caxton me fieri fecit;" yet, as already noticed, there are good grounds for doubting whether Caxton printed either work, and as no book is at present known to have been printed with this type in the lifetime of Caxton, while it was used frequently by Wynken de Worde, it would seem more appropriately considered as Type No. 1 of Wynken de Worde, than Type No. 7 of Caxton. Under this head, therefore, it lies beyond the scope of our present inquiry.

CHAPTER IV.

THE COMPOSITOR.

A new fount of Letter—Cases—Earliest Woodcut of a Compositor—Uneven Lines—Chases—Quadrats and Reglets—No Reader employed.

The Compositor.

The Cases.

We will now suppose a fount of type delivered over to the Compositors to be laid in the cases, an operation requiring much more care than in the present day, on account of the numerous double letters and combinations. One effect of the combinations would be to equalize the size of all the boxes, as the letter "e" for instance, which now requires the largest box, would then most frequently occur in combination with one of the consonants, and not be used alone so often as many other letters. A pair of cases, therefore, with 254 equal boxes would be requisite to hold the whole fount of Type No. 2*; but there is strong evidence that many sorts were not in constant use, as particular combinations and double letters make their appearance only in some books, and never in others; this inconvenient size of the cases may be, therefore, somewhat reduced: supposing, however, that the cases had not more than 200 boxes, and that sufficient care had been exercised to place all the sorts correctly, there must still have been great difficulty in keeping "clean cases;" and one need feel little surprise at finding wrong letters so often making their

THE COMPOSITOR.

appearance in Caxton's pages. The combinations of *in*, *ni*, *un*, *nu*, *nn*, *im*, *mi*, and *ini* were often found in their wrong boxes, and have brought down to the present day the strongest evidence against the usefulness of logotypes.

In the earliest wood-cuts of a printing office the press is always made the most prominent object; very often, however, as in Plate IX A, with a compartment for the Compositor. Figure 1 is the earliest instance, and we there see a Compositor at work.† Before him is the case divided into even boxes, and raised on a cleft stick is the copy. The composing stick is in his *right* hand, doubtless owing to the engraver not having reversed the drawing from which he copied: it is held correctly by the man in Fig. 2. In the Book of Trades, already noticed, designed by Jost Amman, and dated 1568, we have the best representation of a "case," which even at so late a date had the boxes still of one size. We have already noticed the use of a composing stick, and the evenness of lines consequent thereon. It was not adopted at Westminster until 1480, although Caxton must often have seen the improved appearance which lines of an even length gave to the page in the numerous works previously issued from all the Continental presses. He would doubtless have imitated them had his mechanical appliances permitted; but not until the arrival of Type No. 4, in the year 1480, do we find evenness of page; and then, probably for the first time, composing sticks, setting rules, and chases were seen in the Westminster Printing Office. Before this, the types were doubtless, as M. Bernard has shown to be the case in the later block books and the early specimens of Dutch printing, taken straight from their boxes, and placed side by side in a sort of coffin, made probably of some hard wood, with a stout bottom, and screws at the foot to tighten the page when completed. The width of the page could not be extended beyond the internal measurement of the "coffin," but might be reduced at pleasure by placing down either side a straight piece of wood. The depth would be regulated in a similar manner, by varying the thickness of the foot-block against which the screws worked.

Eygentliche Beschreibung &c., &c.

De l'origine de l'Imprimerie vol. i, p. 51.

CHASES.

METHOD OF WORKING.

Let us then imagine the workman, with his wooden box before him. The further end would be slightly raised to keep the types from falling forward. He begins at the left-hand corner, and adding, from the cases, letter to letter, soon gets to the end of the first line, and not having room for the next word makes it quite tight with quadrats, or spaces. Then comes the second line, and this, as well as all the rest, would not be so easy.

† If Miss Faithful needed any precedent for the employment of women in her printing office she might point to the Compositors in Figs. 1 and 2, where appearances would certainly be in her favour.

Placing rough types *upon* rough types admits of very little shifting or adjustment, and to this fact, I imagine, we must attribute the practice of leaving the lines in early books of an uneven length. An attempt to push along the words of a line in order to introduce more space between them, without some plan of easing the friction, would be certain to break up the line altogether, and so the lines were left just as they happened to fall, whether full length or short. Sometimes, when a word would come into the line with a little reduction of the space between the last two words, the space was reduced accordingly; but more often a syllable at the end of the line was contracted, such as "men" into "mē," or "vertuous" into "vertuo⁹." Most often the Compositor, knowing the practice to be understood by his Readers, would finish his line with just so many letters as his measure would take, and accordingly it is common to find words divided thus:—why-|che th|at w|ymen w|iche m|an. But when once the "setting rule" was brought into use all that was altered, and the various words of a line could be pushed about, and the spaces between them augmented or reduced with ease. Having completed his proper number of lines, the foot piece would be placed after the last line for the foot screws to work upon, and, the "form" would be ready for press. There being a bottom to the box nothing could fall out, and, although doubtless not very tight in some parts, the "sloppy" ink then used would not, like modern stiff ink, draw up any loose letters.

THE COMPOSITOR.

UNEVEN LINES.

SETTING RULE.

If the sides of these coffins, or wooden chases, were equal in height with the types they enclosed they would, like them, leave their mark on the paper. This was the case in some of the early Dutch block-books, where occasionally the sides of the chase appear printed in the margin. I have searched in vain for any marks of the chase in the margins of Caxton's books. But whatever method he used—whether he screwed up the types in wooden boxes, or whether he used iron chases, one thing is very plain in nearly every book he issued—either the "justification" was bad, or the pages were "locked up" very loosely; for quadrats and spaces are continually "working up" and showing themselves.

Reglets, or thin pieces of wood the length of a line, never appear to have been used at all. When a "white" line was wanted under a chapter head or over a colophon, em quadrats were ranged side by side for the purpose, and very often capital letters which had been reduced in height for the purpose, although often not sufficiently. These "low" capitals would often work up while at press, and make undesirable appearances in very conspicuous places. For examples the Reader may examine the "Royal Book," and "Speculum vitæ Christi," in the British Museum.

REGLETS.

THE COMPOSITOR.

THE READER.

The page having been completed by the Compositor it went to press in its chase or wooden box, without any further operation. The business of "Reader" as yet was not. All the workman's blunders and errors, the turned letters, the wrong sorts, and the numerous literal mistakes were left uncorrected. Even whole lines were occasionally omitted by the workman, and the omission remained throughout the edition, affording indisputable evidence that "proof sheets" after composition were quite unknown. At page 125 of Lewis's "Life of Caxton," we read concerning our Printer—"As he printed long before the present Method of adding the *Errata* at the End of Books was in Use and Practice, so his extraordinary Exactness obliged him to take a great deal more Pains than can easily be imagined; for, after a Book was printed off, his way was to revise it, and correct the Faults in it with red Ink, as they then used to correct their written Books. This being done to one Copy, he caused one of his Servants to run through the whole Impression, and correct the Faults he had noted with a Stanesil or Red-lead Pencil, which he himself afterwards compared with his own corrected Copy, to see that none of the Corrections he had made were omitted." A most laborious task indeed, had so foolish an idea ever entered the mind of so practical a man as Caxton, but the whole assertion is a mere fiction, started by Bagford, adopted by Lewis, and repeated by every subsequent Writer, without a shadow of evidence to support it. The only books in which manuscript additions were made at the time of publication were the "Polycronicon" and "Mirrour of the World." The former, in the majority of copies, has the year of the world, and the regnal year, engrossed in red ink on the side margins; and the latter in the wood-cut of the seven concentric circles which represent the astronomical heavens, has the names of the celestial spheres written in black ink between each circle. But although I have examined about 500 of Caxton's books I have never seen anything approaching to a grammatical correction, coëval with the date of the book.

The Life of Mayster Wyllyam Caxton; by Rev J. Lewis, London, 8vo., 1737.

CHAPTER V.

PRESSES, PRESSMEN, AND PRINTING INK.

Early representation of a Printing Press—Nature of the Ink, with Illustrations—Tympans and Frisket—Pages printed singly—Point holes.

PRESSES, PRESSMEN, &c.

The method adopted by the earliest Printers to obtain impressions from their blocks was to lay the sheet to be printed on the already-inked block, and to *rub* it carefully. Wood Engravers of the present day take proofs in the same manner. The plan was continued for block printing many years after the invention

PRESSES, PRESSMEN, &c.

EARLY PRESSES.

of moveable types. The method of obtaining an impression by a direct pressure downwards is generally supposed to have been synchronous with the use of moveable types. Mr. Ottley, however, describes several of the earliest wood-blocks which he had no doubt were printed by means of a press. Of one he states "I am in possession of a specimen of wood engraving, printed in black oil colour on both sides the paper by a downright pressure, which I consider to have been, without doubt, printed in or before the year 1445." There can be no question therefore that the earliest type printers found a press already to their hands; but as we have no description of the mechanism of the early presses, we must, as in the instance of type founding, have recourse to the first dated engravings. The earliest representations of a printing press are found in the works of Jacobus Badius Ascensius, the celebrated Printer of Amsterdam. Two of these are delineated in Plate IX A, whereof the earlier is Fig. 1, which is found as a Printer's device in the title of a work dated 1511, for a notice of which I am indebted to Mr. Cannon, of the British Museum. The larger press, Fig. 2, having upon its basement the date 1520, was taken from the Bagford collection, and has hitherto been generally considered as the earliest representation of a printing press. The small press, Fig. 3, was taken from a tract of Luther's dated 1522. Fig. 4 comes also from the Bagford fragments, and appears to be about the middle of the 16th Century, as the mechanism of the spindle is evidently improved. It was chosen, however, principally on account of the drawing of a Typefounder seen through a door in the background, a feature very rarely pourtrayed: I have not been able to trace the work for which this wood-cut was designed. In all these presses the principle is the same. There is a simple worm screw, with a long pin for a lever; the head of the press and the table bear the pressure, and the "hose," as the transverse piece between the screw and the platen was called, served to steady the downward pressure. The platen was loose, and slung by hooks to the bottom of the screw-box, as it used to be in the memory of many now living. The girths, drum, and handle served to run the table out and in, and the tympans and frisket were identical in principle, if not in appearance, with those now used. In Fig. 2 we see some of the Pressman's appliances exposed to view. There is the shears for cutting out his tympan sheet, and for general purposes; next to it is a pick-brush for cleaning out picks in the type; a pair of compasses for accurately testing the "furniture" between the pages, &c.; and, lastly, a screw point for making "register."

Hegisippus. Historia de bello Judico. Folio. Parrhisiis, 1511. Brit. Mus. 4515 *f.*

Harleian MS. No. 5915 (202)

Von Menschen lere czu Meyden. 4to. Wittemberg, M D xxij. Brit. Mus. 3906. *d.* 9.

PRESSMEN.

To each press is assigned two workmen; one is pulling lustily at the bar, while the other is distributing ink upon the balls, previously to beating the

PRESSES, PRESSMEN, &c.

form. The two *heaps* of printed and white paper, in Fig. 2, appear to our modern notions very awkwardly placed, being both on the *off* side of the press, so that the workman had to reach over the form whenever he took up or laid down a fresh sheet of paper. As, however, the *heaps* would, if in their correct position, have hidden to some extent both workmen and press, practical truth may have been purposely sacrificed to diagramatic advantage.

THE INK.

Doubtless the ink was better and the impression harder in the time of these presses than in Caxton's time.† *His* ink was of the weakest description, and the amount of power required for a "pull" of the press proportionally weak, the one necessitating the other. His presses, in the earlier part of his printing career, did not take more than a post folio page; and, with a very sloppy ink, the pull, if strong, would have made a confused mass of black instead of a legible impression. As it is, the ink has been almost invariably squeezed over the side of the letters, and has contorted their shape. Few indeed, although practical men, would imagine the deceptive nature of an impression taken from new types, with a *weak* ink and *light* pressure. In such case the type appears now much thicker than it is, from the "spuing" of the ink—and now battered, with some portion of it broken—and now, to use a technical term, as if it were all "off its feet." To prove this, as well as to illustrate how little we can judge from first appearances, the two specimens in Plate IX B have been printed under my own inspection. The upper portion is printed with weak ink and a low pressure: the type looks worn—no two copies are exactly the same in appearance; indeed scarcely any two of the same letter look as if cast in the same matrix, and most people would come to the conclusion that it was too bad ever to be used again. Now look below:—it is the same identical form re-printed;

Notizie, &c., see *ante* the note on page 20.

† The Cost-book of the Ripoli Press, 1481, already noticed at page xx, supplies us with a list of articles, with the prices, required at that period for the manufacture of Printing Ink.

Prezzi di generi diversi per Inchiostro, Tinte e Vernice per la Stamperia.

Olio de Lino	lir.	3	10	0	... il bar.
Trementina	=	0	4	0	... la lib.
Pece Greca	=	0	4	0	... la lib.
Pece Nera	=	0	1	8	... la lib.
Marcassita	=	0	3	0	... la lib.
Cinabro	=	0	5	0	... la lib.
Ragia	=	0	3	0	... la lib.
Vernice soda	=	0	8	0	... la lib.
Vernice liquida	=	0	12	0	... la lib.
Galla	=	0	4	0	... la lib.
Vetriolo	=	0	4	0	... la lib.
Lacca	=	0	3	0	... la lib.

Prices of various Articles for Ink-making, Dyes and Varnish for the Printing Office.

				Modern equivalent.
Linseed Oil	13s	1½d	per barrel.	
Turpentine	0	9	per lb.	
Rosin (refined?)	0	9	per lb.	
Pitch	0	3¾	per lb.	
Mundick	0	6¾	per lb.	
Red Lead	0	11¼	per lb.	
Rosin	0	6¾	per lb.	
Varnish, solid	1	6	per lb.	
Ditto, liquid	2	3	per lb.	
Nut Galls	0	9	per lb.	
Vitriol	0	9	per lb.	
Shellac	0	6¾	per lb.	

not a letter has been changed, and yet the whole edition of the upper half was worked off before one copy of the lower half was pulled. Good ink and a strong impression have caused all the difference, and had these been at Caxton's command we should never have seen the rudeness so visible in most of his books. PRESSES, PRESSMEN, &c.

With such materials Caxton had no occassion to damp his paper before printing; nor is there anything in the appearance of his sheets to lead us to suppose that such a practice was adopted.

The representation of the "Printer" in the Book of Trades, 1569, shows that the presses then were fitted with both "tympans" and "frisket;" and many signs lead to the belief that similar appliances were used by Caxton's workmen. In short pages we often find a few lines of matter put at the bottom which was blocked out by the frisket, and answered the purpose of a "bearer." Several instances occur in the "Godfrey," at the Public Library, Cambridge; also in the "Life of our Lady," at the British Museum. In "Speculum vitæ Christi," we actually find "a bite," half of the bottom line remaining unprinted. TYMPANS. FRISKET.

We have already noticed that only a page at a time was worked in the earlier part of Caxton's career; although later, at the probable introduction of Wynken de Worde, two pages were managed. This necessitated great care in getting the unsigned pages in their right places. That such care was needed is proved by several instances of error, such as those noticed at pages 5 and 6 *post*, and by other examples.

Before leaving this portion of our subject, a peculiarity probably connected with the mechanism of the press, must be noticed. A small hole at the four corners of each sheet appears in every book printed with Type No. 1. Such holes (first noticed by Mr. Tupper), have not been observed in any books printed with the later types, except "Quatre derrenieres choses," (and perhaps the "Propositio" which has not yet been examined with that object); the fact, however, so far as its evidence goes, agrees with the classification into Bruges-printed and Westminster-printed books, already established in Vol. I, Chapter V, of this work. The employment of points by modern Pressmen to obtain accuracy of register, and the punctures (called "point holes") in the paper, consequent upon the use of them, is well known. The holes under notice certainly suggest a similar practice. POINT HOLES

After due time allowed for the ink to dry upon the paper, the printed sheets passed into the hands of the Binder, whose operations come next under consideration.

CHAPTER VI.

THE BOOKBINDER.

The Sheets not pressed—Signatures and Catchwords—Ternions, Quarternions, and Quinternions—Slips of Parchment in the back—Earliest representation of a Bookbinder—Parchment Wrappers—Use of Waste Sheets for Linings—Real Boards.

THE BOOKBINDER

The Art of Bookbinding in England had not, in the 15th Century, reached the perfection seen in the beautiful Continental specimens of the same period. Nor indeed was any uncommon binding required for the cheap productions of Caxton's Press. His sheets were not, as in modern practice, pressed between glazed boards after being printed, but went, without further process, from the press side to the hands of the Binder. The few specimens which have reached us in a pristine state show the indentation, more or less distinctly, made by the types. The edition of "Eneydos," 1490, was hurried through the Binder's hands so soon after the first section (which, containing the prologue and table, necessarily went to press last) was printed, that all the leaves of that section, in every copy I have seen, show a very bad "set off" from the type on the opposite pages.

SIGNATURES.

To enable the Binder to collate the sheets of each section correctly, it was the custom, as well with the Scribes as with the Printers, to place distinguishing marks on the first page of each sheet; these were called signatures, and, as Caxton used only 4^{ns} for his books, the Binder (as a rule) was sure that when he had got sheets **a j**, **a ij**, **a iij**, and **a iiij** together, his section was complete. Some Printers, who were irregular as to the number of sheets to a section, adopted the plan of signing the centre sheet of every section upon the 3rd as well as the 1st page, so that the Binder by this distinguishing mark might directly see the number of sheets intended for each section, however great the irregularity. In such cases the 4^{n} would be signed on the first 5 rectos, leaving only 3 unsigned. Caxton, however, never adopted this plan, his sections always containing the same number of unsigned as of signed leaves. The sheets having been collected into sections the signatures served again to collate the sections into volumes, the only use for which they are now retained. All the early books from Caxton's Press are described as unsigned, because the signatures were not printed, but inserted in manuscript.

COLLATION.

The modern Binder begins by folding all his sheets into quarto, octavo, &c., according to the size of the book, each folded sheet making a section; they are then collated and bound. In Caxton's books the collation of the sheets preceded the folding. It has been already observed that the quarto sizes were treated, both in printing and binding, as folio, the paper being cut in half before going

to press. The type was so arranged that when 3, 4, or 5 sheets were folded inside one another, quirewise, the pages should be in their proper sequence. The open sheets of each section being gathered, were knocked even and folded in the middle. This adoption of one plan for books of all sizes was in accordance with the old usages of the Scribes, who necessarily cut their vellum sheets to the intended size before the manuscript was commenced, and varied their sections from 3 sheets, if very thick, to 6 or 7, if very thin. The section of 3 sheets was called "ternio"—of 4 sheets "quaternus"—of 5 sheets "quinternus"—and so on. Caxton adopted the "quaternus" or "quarternion," for all his books, using a larger or smaller section only if the beginning or end required it. Wynken de Worde, however, made frequent use of the ternion.

THE BOOKBINDER

From the foregoing remarks we see that the ternion, quarternion, and quinternion, must necessarily be arranged in the order of the following diagrams, by consulting which the Reader may easily know the pages belonging to any given sheet.

A TERNION—Three sheets of paper folded in half, quirewise, or one inside another. This gives 6 leaves, or 12 pages.

A TERNION.

		Page No.	
First sheet a j	a j recto	1	on one side of the paper
	a 6 verso	12	
	a j verso	2	on the other side of the paper
	a 6 recto	11	
Second sheet a ij	a ij recto	3	on one side
	a 5 verso	10	
	a ij verso	4	on other side
	a 5 recto	9	
Third sheet a iij	a iij recto	5	on one side
	a 4 verso	8	
	a iij verso	6	on other side
	a 4 recto	7	

THE BOOKBINDER

A QUARTERNION—Four sheets of paper folded in half, quirewise, or one inside another. This gives 8 leaves, or 16 pages.

A QUARTERNION

			Page No	
First sheet **a j**	**a j**	recto	1	on one side of the paper
	a 8	verso . . .	16	
	a j	verso . . .	2	on the other side of the paper
	a 8	recto	15	
Second sheet **a ij**	**a ij**	recto	3	on one side
	a 7	verso . . .	14	
	a ij	verso . . .	4	on other side
	a 7	recto	13	
Third sheet **a iij**	**a iij**	recto	5	on one side
	a 6	verso . . .	12	
	a iij	verso . . .	6	on other side
	a 6	recto	11	
Fourth sheet **a iiij**	**a iiij**	recto	7	on one side
	a 5	verso . . .	10	
	a iiij	verso . . .	8	on other side
	a 5	recto	9	

A QUINTERNION—Five sheets of paper folded in half, quirewise, or one inside another. This gives 10 leaves, or 20 pages. THE BOOKBINDER

A QUINTERNION

		Page No.	
First sheet **a j**	**a j** recto	1	on one side of the paper
	a 10 verso	20	
	a j verso	2	on the other side of the paper
	a 10 recto	19	
Second sheet **a ij**	**a ij** recto	3	on one side
	a 9 verso	18	
	a ij verso	4	on other side
	a 9 recto	17	
Third sheet **a iij**	**a iij** recto	5	on one side
	a 8 verso	16	
	a iij verso	6	on other side
	a 8 recto	15	
Fourth sheet **a iiij**	**a iiij** recto	7	on one side
	a 7 verso	14	
	a iiij verso	8	on other side
	a 7 recto	13	
Fifth sheet **a v**	**a v** recto	9	on one side
	a 6 verso	12	
	a v verso	10	on other side
	a 6 recto	11	

THE BOOKBINDER

CATCHWORDS.

Catchwords are not seen in any of Caxton's books, although here and there a word by itself at the foot of a page may simulate them; but this word in every instance will be found to form an integral part of the text, and, therefore, in no sense a catchword, which by its very nature must be treated as the first word of the next page.

In paper manuscripts of the 15th Century it is not uncommon to find vellum used for the inmost sheet of each section, or that a slip of parchment was pasted down the centre of each section. This was to give an increase of strength to the back where the Binder's thread would be likely to tear through the paper. Instances where these slips are used are common in "unwashed" specimens from Caxton's press. The manuscript volume at Althorp, containing "Propositio," is served so throughout, and in the quarto poems at Cambridge the marks of the paste, where the slip was torn away at the rebinding of the volume, are very visible.

Eygentliche Beschreibung &c., &c.

The earliest pictorial representation of a Binder at work is displayed in the little Book of Trades to which reference has already been made; but as there is nothing in it peculiar to the age we will pass on to the material of the covers. This was very frequently only a stiff piece of parchment, with the edges turned in, and a blank leaf pasted down inside as a lining. A few books still remain in this state, just as issued from the "Red pale" by Caxton. Such are the copies of "Tully de Senectute" in Queen's College, Oxford; the "Art and Craft," "Directorium," and the "Game and Play of the Chess," in the Bodleian; and the "Godfrey of Boloyne" in the library of Mr. Holford. If intended to be more durable, Caxton used "boards," sometimes made of oak, or beech, and sometimes (fortunately for Bibliographers) of waste sheets from the press pasted together. These were covered with brown sheepskin, upon which was a simple pattern of circles, or crosses, &c. Instances may still be seen in the 2nd edition of the "Festial" at the British Museum; in the "Servitium de Transfiguratione," lately purchased for the same library; in the 2nd edition of the "Mirrour of the World," at Bristol; and at other libraries. In the last-mentioned volume 4 leaves of the unique "Fifteen Oes" were used as linings for the inside of the boards. An account of a "Boethius," of which the interior of the covers was composed entirely of "waste sheets," is given in this volume at page 73.

When bound, we may consider that the book was generally ready for delivery to the Purchaser. It was so with all Caxton's later publications, but the earlier books still required the services of the Rubrisher, or "Scriver."

CHAPTER VII.

THE ILLUMINATOR, THE RUBRISHER, AND THE WOOD-ENGRAVER.

The Division of Labour among the Scribes—Caxton's use of the Rubrisher, &c..—The Wood-cuts and Initials in Caxton's Books—Two Artists at least employed—The Crucifixion cut—The Device.

THE ILLUMINATOR, &c.

It has already been noticed that, in the latter half of the 15th Century, the great development of Book manufacture led to a corresponding division of labour. Thus in Bruges we find there were *Scrivers*, or persons who wrote the text only of books, *Verlichters*, who probably confined their attention to illuminated capitals, and *Vinghette makers* (miniatores), who were Artists capable of designing and painting subjects to order. In only one instance do the books of Caxton suggest the idea that the services of the *Vinghette maker* were to have been employed. At the commencement of his edition of Gower's "Confessio Amantis" (sig. 1 2) the prologue of the Author is begun more than half-way down the page. The blank was evidently intended for a design of some sort, possibly for a large wood-cut, after the fashion of Colard Mansion, who printed all the great cuts to his "Ovid" by a separate working. As a rule, however, Caxton's books required no help from the Vinghette maker, although he certainly employed, so late as 1485, the services of a *Scriver*, or Rubrisher, to insert the initial letters at the beginning of chapters, and to make paragraph marks in appropriate places. For this purpose a vermilion ink was nearly always used, although occasionally a light blue alternated. For the initial of the first chapter a square space was left equal to the depth of 4 or 5 lines of type: for succeeding chapters a space of 2 lines was generally considered sufficient.

Vol. I, chapter III.

THE RUBRISHER.

WOOD-CUT INITIALS.

The first use of wood-cut initials † was in 1484, after which year they were never (except on rare occasions when a sort ran short) omitted. Caxton had only 2 or 3 of each letter, and sometimes only one, as may easily be seen by

† The initials in many early printed books have been a puzzle to Bibliographers, especially the great B and others, in the Mayence Psalter. These are frequently referred to as showing, at the earliest period of the art, great skill in colour-printing. If, however, the Museum copy of the Bible, printed by Sweynheym and Pannartz, in 1467, be examined, a curious (and I believe hitherto unnoticed) practice of the early Printers will be revealed. Here the varied appearance and colours of the initial letters on the same sheet would be both difficult and expensive if done by the press; but the initials to the 15th and 19th chapters of Numbers, the 27th chapter of Deuteronomy, and numerous other chapters, plainly evince the process adopted. The initials were all printed, but after the pages were inked, pieces of paper were laid over them (or they were blocked out by the frisket), and upon the pull being made, the initials gave an uninked indentation on the sheet. The Illuminator then carefully painted over the design with colours according to his fancy. In the Bible alluded to (and occasionally in the Mayence Psalter) this operation was performed heedlessly, and many spiral lines, finials, and little ornaments have been left uncoloured, and only visible by the indentation made by the press.

Press mark C. 23. c.

THE WOOD-ENGRAVER.

the recurrence of a particular initial. Some of them have their heavy blackness relieved by a few white dots punctured in the face of the letter, a practice frequently adopted by the German School to lighten the ground-work of early wood-cuts. Caxton's initials are varied in shape, and often elegant in design, but with the exception of the floriated 𝔄 at the beginning of the "Order of Chivalry," and "Æsop," and perhaps the 𝔅 in "Eneydos," they demand no especial notice.

The wood-cut illustrations to Caxton's books have not received much attention from the Writers on the early history of wood-engraving. Strutt, Singer, and Ottley in his "Enquiry" have omitted to notice them. Dibdin and Jackson have devoted a few pages to their consideration; and Ottley, in the posthumous work on the Invention of Printing, just published, has some interesting remarks on the early use of the art in England. His opinions are enforced by a facsimile of some rude wood-cuts in his own possession, which he believed to have been executed as early as the celebrated S. Christopher of 1423. From his arguments we may conclude that although no great amount of vitality can be attributed to the art of wood engraving in England in the early part of the 15th Century, it nevertheless was known and practised by native Artists. The use of native talent for Caxton's books was therefore possible.

An Inquiry concerning the Invention of Printing, &c., &c., &c. by the late W. Y. Ottley, page 198. 4to. London, 1863

At the same time it requires no artistic education to see that there is a great similarity in general appearance between the illustrations in some of the early Dutch books, and the wood-cuts of Caxton's "Chess Book," "Golden Legend," and others. In the "Troy Book," folio, printed at Augsburg, in 1483, and the French-printed "Æsop," 1476, the broad outline and heavy black feet of the figures at once suggest a similarity of style if not identity of Artist. But whether Caxton's cuts be native or foreign there can be little doubt of the origin of the designs. His Artist merely copied the outlines found in the manuscript from which the book was being (or to be) printed. At that period there were a certain number of standard works always in demand, and for each of these the Illuminators had a conventional treatment, which appears repeated over and over again in different books. To those who have examined the illuminated manuscripts of the 15th Century, executed in the Low Countries (of which there are numerous examples in the Royal Collection of the British Museum), the identity of design and treatment in Caxton's engravings will be evident.

Brit. Mus., Troy Book, 12403 *b.* Æsop. Gr. 7806.

It is somewhat remarkable that wood-cut illustrations preceded the use of wood-cut initials in Caxton's books by about 4 years. In the "Fables of Æsop," 1484, we meet with printed initials for the first time, while wood-cuts,

illustrative of the text, had been used in great abundance for the "Golden Legend," the "Chess Book," the "Mirrour of the World," 1st edition, and "Parvus et Magnus Catho," the last dating about 1481. THE WOOD-ENGRAVER.

The following is a list of all the books printed by Caxton with wood-cut illustrations:—

Parvus et Magnus Catho, 3rd edit.	1481 ?	Two designs.
Mirrour of the World, 1st edit.	1481	Numerous designs.
The Game and Play of the Chess, 2nd edition	1481 ?	Sixteen designs.
Golden Legend	1484	Very numerous designs.
Æsop	1484	Very numerous designs. Initials first used.
Order of Chivalry	1484	Large floriated 𝔄.
Royal Book	1487 ?	Seven small designs.
Speculum vitæ Christi	1488 ?	Numerous designs.
Doctrinal of Sapience	1489	Two designs.
Reynard the Fox, 2nd edition	1489 ?	Device only.
Directorium Sacerdotum, 2nd edit.	1489 ?	Device only.
Horæ, 3rd edition	1490 ?	A fragment, with one design.
Servitium de Transfiguratione	1490 ?	One small design.
Eneydos	1490	Device only.
The Fifteen Oes	1490 ?	The Crucifixion cut.
Dictes and Sayings of the Philosophers, 3rd edition	1490 ?	Device only.
Mirrour of the World, 2nd edit.	1490 ?	Cuts re-printed.
Divers Ghostly Matters	1490 ?	One small design.
The Festial, 2nd edition	1490 ?	Device only.
Four Sermons, 2nd edition	1490 ?	Device only.
St. Katherine	1491 ?	Device only.

Had Caxton's opportunities allowed, he would probably have used the Wood-engraver's art to a much greater extent. The above table shows that in 1481, when he first employed wood-cuts, he also discontinued them: that in 1484 he again, for one year only, used them; and that in 1487 they took a permanent position in his Typography. This seeming capriciousness was probably owing to the difficulty experienced in obtaining the services of a Wood-engraver.

The engravings used in 1481, 1484, and partly in 1487–8, appear to have come from the hand of the same Artist. In the last year, however, we find

THE WOOD-ENGRAVER.

considerable improvement, as shown in the illustrations to the "Royal Book," and "Speculum Vitæ Christi;" but Caxton's best specimen of the Wood-engraver's art, and one which has been much praised by Dibdin, and especially Jackson, for its composition and feeling, is the well-known "Crucifixion" (see Plate LVII). This design is frequently seen in the books of Wynken de Worde, who received great credit for it until its earlier use was discovered as a frontispiece to Caxton's "Fifteen Oes."

Typographical Antiquities, vol. i, p. viii.

History of Wood-Engraving, 8vo. London, 1800.

The largest wood-cut known to have been used in Caxton's books is the Assembly of Saints, at the beginning of all the editions of the "Golden Legend," (Plate XXXVIII), and the smallest, of which there are four, are found in illustrations to the text in the "Speculum vitæ Christi" (see Plate XLVII).

THE DEVICE.

This portion of the subject must not, however, be dismissed without a few words upon that most interesting of all Caxton's wood-cuts—the large Device. Caxton used but one, which is represented in Plate X; the small Device, of a similar design, which is commonly attributed to him, and which is first seen in the "Chastising of God's Children," being certainly not earlier than 1491.

The interpretation of this Device offers a question by no means of easy solution. The common sense reading W. C. 74, meaning William Caxton, 1474, is doubtless correct, and we may, therefore, dismiss, as unworthy of serious notice, the suggestions that the figures should be reversed to read 1447, or that the 74 or 47 refer to Caxton's age and not to a particular year. The problem to be solved is why did Caxton use the year 1474 on his device? Bibliographers have hitherto assumed that it must be in reference to his introduction of printing into England, and quote the colophon to the 1st edition of the "Chess Book" in support of the argument. But, as already shown, the date of the "Chess Book" refers to the translation of the work, the printing having been certainly accomplished at Bruges, and probably in 1475, Caxton's settlement at Westminster not having occurred until late in 1475, or perhaps in 1476.

On the whole it seems most natural that a date used in that manner would refer to some turning point in Caxton's typographical career; and I therefore believe that the old reading of 1474 is correct; and suggest that the reference is probably to the date of printing "The Recuyell," which, although translated in 1471, was circulated for a considerable time in manuscript only. Caxton certainly learnt the art while assisting to print this book; it appears also from his description that it was the first fruit of his authorship, and at the same time the first book printed in his native language—all which circumstances would lead him to look back upon 1474 as an epoch to be commemorated.

The Wood-Engraver.

The following list of books in which the Device is found shows that it was not until the end of Caxton's typographical life that he adopted this distinguishing mark.

Speculum vitæ Christi	1488 ?
Doctrinal of Sapience	1489
The History of Reynard the Fox, 2nd edition	1489 ?
Directorium Sacerdotum, 2nd edition	1489 ?
Eneydos	1490
The Dictes and Sayings of the Philosophers, 3rd edition	1490 ?
The Mirrour of the World, 2nd edition	1490 ?
Divers Ghostly Matters	1490 ?
The Festial, 2nd edition	1490 ?
Four Sermons, 2nd edition	1490 ?
St. Katherine of Senis	1491 ?

CHAPTER VIII.

RESULTS.

The Annual Produce of the Westminster Press—Commercial Success.

Results.

In the preceding chapters we have followed Caxton through the various branches of his new art, and endeavoured to show the means by which he produced his books. In conclusion we have only to state in a summary manner the results of all this labour, during the 14 or 15 years he occupied the "Red pale" as a Printer. The relative claims of the earliest works printed with Caxton's types have already been discussed in the first volume of this work, and their appropriate dates settled as follows:—

1472–74. *The Recuyell.*

1475–76. *Chess Book*, 1st edition, and *Le Recueil.*

After 1476. *Les Fais du Jason*, *Meditacions*, *&c.*, *Les quatre derrenieres Choses*, *Propositio*, and *Infancia Salvatoris.*

These were all, doubtless, printed abroad.

In 1476–7 Caxton was in full work at Westminster, and we will, therefore, now add to the name of each book the number of printed pages it contained. Where the number can only be approximated on account of no perfect copy being known, the mark (?) is appended.

1477.—*Jason* (294 pages); *Dictes*, 1st edition (150 pages); *Horæ*, 8vo. (100 pages) ?

RESULTS.

1478. *Canterbury Tales*, 1st edition (742 pages); *Moral Proverbs* (8 pages).

Ante 1479. It is very difficult to fix the dates of all the quarto pieces of poetry which were, at an early period, issued from Caxton's press. Some of them were, doubtless, among his earliest productions, and of all the following it may with certainty be stated that they were printed between 1476–79:— *Stans Puer* (8 pages); *Parvus Catho*, two editions (68 pages each); *The Horse, Sheep, and Goose*, two editions (34 pages each); *Temple of Glass* (66 pages); *Chorle and the Bird*, two editions (18 pages each); *Temple of Brass* (48 pages); *Book of Courtesy* (26 pages); *Anelida* (20 pages); *Boethius*, folio (186 pages).

1479. *Cordial* (152 pages); *Gul. de Saona de novâ Rethoricâ* (248 pages).

Ante 1480. *Directorium*, 4to (200 pages)? *Horæ*, 2nd edition (200 pages)? *Psalterium* (180 pages)?

1480. *Dictes*, 2nd edition (150 pages); *Parvus Catho*, 3rd edition (54 pages); *Chronicles*, 1st edition (360 pages); *Description of Britain* (58 pages).

1481. *Curia Sapientiæ* (74 pages); *Mirrour*, 1st edition (197 pages); *Reynard*, 1st edition (165 pages); *Tully* (234 pages); *Chess Book*, 2nd edition (166 pages); *Godfrey* (284 pages).

1482. *Chronicles*, 2nd edition (360 pages); *Polycronicon* (890 pages).

1483. *Pilgrimage* (220 pages); *Vocabulary* (50 pages); *Festial*, 1st edition (230 pages); *Four Sermons*, 1st edition (60 pages); *Servitium de Visitatione* (14 pages); *Confessio Amantis* (436 pages).

1484. *Knight of the Tower* (208 pages); *Caton* (152 pages); *Golden Legend*, 1st edition (892 pages); *Prayers* (1 page); *Æsop* (284 pages); *Order of Chivalry* (100 pages); *Canterbury Tales*, 2nd edition (622 pages); *Book of Fame* (56 pages); *Curial* (12 pages); *Troylus* (234 pages); *Life of our Lady* (190 pages).

1485–86. *Saint Winifred* (30 pages); *King Arthur* (862 pages); *Charles the Great* (188 pages; *Paris and Vienne* (70 pages); *Golden Legend*, 2nd edition (892 pages).

1487. *Royal Book* (320 pages); *Good Manners* (132 pages); *Directorium*, 1st folio edition (318 pages).

1488. *Speculum*, two editions (292 pages each).

1489. *Doctrinal* (184 pages); *Fayts* (286 pages); *Statutes* (80 pages); *Gouvernal* (36 pages); *Reynard*, 2nd edition (140 pages); *Blanchardyn* (240 pages)? *Four Sons of Aymon* (556 pages); *Directorium*, 2nd folio edition (388 pages).

1490. *Eneydos* (168 pages); *Horæ*, 3rd edition (300 pages)? *Fifteen Oes* (44 pages); *Dictes*, 3rd edition (138 pages); *Mirrour*, 2nd edition (174 pages); *Ghostly Matters* (192 pages); *Art and Craft* (26 pages). RESULTS.

1491. *Servitium de Transfiguratione* (20 pages); *Book of Courtesy* (28 pages); *Festial*, 2nd edition (270 pages); *Four Sermons*, 2nd edition (68 pages); *Chastising* (96 pages).

The "magnum opus" of Caxton was undoubtedly the edition of "The Golden Legend," 1483. The translation alone of this great work must have been no slight task, while, as to number of leaves, and size of both paper and printed page, it far exceeded his edition of "King Arthur," which was the next largest. The smallest pieces of his printing now extant are "The Advertisement" and the "Indulgences."

The commercial results of Caxton's trade as a Printer are unknown; but as the fees paid at his burial were far above the average, and as he evidently held a respectable position in his parish, we must conclude that his business was profitable. The preservation of the *Cost Book* of the Ripoli Press has already been noticed, and some extracts of interest translated therefrom. We may presume that Caxton also kept exact accounts of his trade receipts and expenditure, and if such were extant the many doubts which now surround the operations of his printing office would be definitely solved. We should then know the price at which he sold his books—how many pence he asked for his small quarto "quayers" of poetry, or his pocket editions of the "Horæ" and "Psalter"—how many shillings were required to purchase the thick folio volumes, such as "Canterbury Tales," "King Arthur," &c. That the price was not much dearer than that paid for good editions now, we may infer from the rate at which fifteen copies of the "Golden Legend" sold between 1496 and 1500. These realised an average price of 6s 8d each, or about £2 13s 4d of modern money, a sum by no means too great for a large illustrated work. This, however, would depend on the number of copies considered necessary for an edition, which probably varied according to the nature of the work. On a blank leaf in the 1st edition of "Dictes," at Althorp, is written, apparently by Bagford, "N.B.—Caxton printed 44 books, 25 of which were with Dates, and 19 without." One would imagine that so definite a statement must have had some foundation, but it appears to rest entirely on the Writer's bare assertion. Some Foreign Printers issued so many as 275 or 300 copies of editions of the Classics, but it is not probable that Caxton ventured upon so large an impression, as the demand for his publications must have been much more restricted.

Vol. I, p. 120.

See *ante* p. xx.

Vol. I, p. 121.

Le Bibliophile Belge, vol. i, page 220.

The Reader's attention is now invited to a detailed account of each Volume.

EXPLANATION OF TERMS AND CONTRACTIONS

USED IN THIS VOLUME.

Perfect.—In describing a book, it is called "perfect" when every *printed* leaf is preserved as originally issued, notwithstanding the *blank* leaf, or leaves, may be wanting.

Made perfect.—When two or more imperfect volumes have been united to form a perfect copy, such a volume is described as "made perfect."

Imperfect.—Is applied to a book deficient in any part of the text; such deficiency not exceeding a fourth of the entire volume.

Very imperfect.—When the deficiency exceeds a fourth, and is less than half of the entire volume.

A large fragment.—A portion of a book exceeding one-fourth, but not amounting to half.

A fragment.—Any portion not exceeding a fourth of the entire volume.

i. stands for *imperfect; v. i.* for *very imperfect; f.* for *fragment; i. 2 l.* for *imperfect to the extent of 2 leaves*, &c.

5^{n} for *quinternion;* 4^{n} for *quarternion;* 3^{n} for *ternion.* (These terms are explained at page xlix).

Measurement.—The size of a volume is, in all cases, exclusive of the outer cover, or binding.

Recto.—The recto of a leaf is the page to the right when the volume is open.

Verso.—The page to the left when the volume is open.

Italic Letters placed before the year in the list of "SALE PRICES" show the recurrence for sale of a particular copy.

A

LIST OF BOOKS PRINTED

IN

Type No. 1.

No. 1.—The Recuyell of the histories of Troy. *Translated* 1469-71. *Folio. Without Place or Date.* (1472-4?).

Collation.—*Book I* has fourteen 5^{ns} and one $4^{n} = 148$ leaves, of which the first is blank. *Book II* has nine 5^{ns}, one 4^{n}, and one $3^{n} = 104$ leaves. *Book III* has ten $5^{ns} = 100$ leaves. *Total* 351 printed leaves and 1 blank.

Typographical Particulars.—Type No. 1 only. Lines of very uneven length; full lines measure 5 inches, but vary in different parts from $4\frac{3}{4}$ to $5\frac{1}{4}$ inches. 31 lines to a full page. Without signatures, catchwords, or numerals. Space is left, with a director, for 3 to 7-line initials. As may be seen by the collation, each book begins a fresh gathering, probably for the convenience of binding in three separate volumes.

Commencing the work with a blank leaf Caxton's titular preface follows, printed in red ink, and occupying the 2nd recto.

The Text begins thus :—

> Ere begynneth the volume intituled and named
> ℌ the recuyell of the hiſtoryes of Troye/ compoſed
> and drawen out of dyuerce bookes of latyn in
> to frenſſhe by the ryght venerable perſone and wor-
> ſhipfull man . Raoul le ffeure . preeſt and chapelayn
> vnto the ryght noble glorious and myghty prynce in
> his tyme Phelip duc of Bourgoyne of Braband &c
> In the yere of the Incarnacion of our lord god a thou-
> ſand foure honderd ſixty and foure / And tranſlated
> and drawen out of frenſhe in to engliſſhe by Willyam
> Caxton mercer of ye cyte of London / at the comaūdemēt
> of the right hye myghty and vertuouſe Prynceſſe hys
> redoubtyd lady. Margarete by the grace of god . Du-
> cheſſe of Bourgoyne of Lotryk of Braband &c/
> Whiche ſayd tranſlacion and werke was begonne in
> Brugis in the Countee of Flaundres the fyrſt day of
> marche the yere of the Incarnacion of our ſaid lord god
> a thouſand foure honderd ſixty and eyghte / And ended
> and fynyſſhid in the holy cyte of Colen the . xix . day of
> ſeptembre the yere of our ſayd lord god a thouſand
> foure honderd ſixty and enleuen &c .

And on that other ſide of this leef foloweth the prologe

Caxton's prologue commences on the verso of the same leaf.

Han I remembre that euery man is bounden
w by the comandement ⁊ counceyll of the wyse
man to eschewe slouthe and ydlenes whyche is moder and nourysshar of vyces and
ought to put my self vnto vertuous ocupacion and be-

finishing 10 lines down the 3rd verso, the prologue of the Author following on the same page :—

Ere foloweth ye prologue of that worshipful man
Raoul le feure whiche was Auctor of this present
book in the ffrensh tonge.

The 4th verso is occupied by a title of 4 lines, in red ink, introducing the First Book, which commences as follows on the 5th recto, space being allowed for a 7-line initial, with director,

w Hat tyme alle the Children of Noe
were sprad bi the Climates. regnes

and finishes on the verso of the 148th leaf, with 14 lines of print,

Thus endeth the first book of the recueyll or
gadryng to geder of the historyes of Troye.

The Second Book begins at head of 149th recto,

Hiere begynneth the seconde booke of the recueill of

and finishes at foot of 251st recto, the verso being occupied by Caxton's epilogue, which finishes with 8 lines on the 252nd recto, the verso being blank,

In eschewyng of ydlenes moder of all vices. I haue de-
libered in my self for the contemplacion of my sayd re
doubtid lady to take this laboure in hand by ye suffrance
and helpe of almyghty god. whome I mekely supplye
to gyue me grace to accomplysshe hit to the playsir of
her that is causer therof and that she resseyue hit in gre
of me her faithfull trewe ⁊ moste humble seruant &c.
Thus endeth the seconde book.

The Third Book opens on the 253rd recto,

In these two bokes precedente. we haue by the helpe

is followed on the same page by a title of 5 lines, in red ink, and finishes at foot of 350th verso,

the kynge Escorpus / the kynge prothenor / and the
kynge Obtyneus &c.

An epilogue by Caxton, of 1 page 19 lines, occupies the next leaf.

The Text ends on the 352nd recto, with 14 Latin rhymes, commencing

Pergama flere volo . fata danaiꝝ data ſolo
Solo capta dolo . capta redacta ſolo

and finishing

Femina digna mori . reamatur amore priori
Reddita victori . deliciis qꝫ thori

the verso being blank.

These lines appear, among other poems, in Cotton MS., Cleop. A VIII, where they are entitled "Versus rhythmici Magistri Hildeberti."

REMARKS.—"Le Recueil des Histoires de Troye," the original of Caxton's translation, is generally ascribed to Raoul le Fevre. Its literary history shall be narrated when treating of the French edition, and its translation and subsequent printing have already been described in Vol I, pages 45–47. The prologue and epilogues are reprinted in Vol. I, pages 131–34. It was the first book printed in the English language, and, during its progress through the Press, Caxton, as he himself informs us in his prologue to the Third Book, learnt the new art.

I have not been able to trace any MANUSCRIPT of this version.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library*, (C. 11. c. 1).—Made *perfect* by a few leaves taken from another copy. In very fine condition. Purchased at West's sale by "honest Tom Payne," having formerly belonged to the *Harleian Library*. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches.

2. CAMBRIDGE. *Public Library*, (AB. 10. 31.)—*Imperfect*, wanting the first 12 printed leaves and the 19th in Book I, the last in Book II, and the last in Book III. Clean, and free from manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. From Bishop More's collection.

3. THE SAME, (AB. 4. 14.)—Another copy. *Imperfect*, wanting the first three printed leaves in Book I, as well as the 31st and 32nd; the last in Book II; and the 46th and last two in Book III. Several leaves patched and torn. Many manuscript disfigurements throughout the volume, which is stained and dirty. Measurement 11 × 8 inches. This also was one of Bishop More's books.

4. *Trinity College.—Imperfect*, wanting 7 printed leaves in Book I; also 94, 95, and the last two in Book III. In many parts of this volume pains have been taken to trace over each letter very carefully with black ink. In tolerable condition. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

5. OXFORD. *Bodleian.—Imperfect.* Wants the first two printed leaves of the First, and the last leaf of the Second Book. There is in this volume a curious accident: the verso of the 29th leaf has not been printed by the pressman, although the corresponding

page on the same side of the sheet shows a good impression (See also the Devonshire copy). Clean, with a few manuscript notes. Measurement, 10 × 7¼ inches. With this is bound up the 1st Edition of "The Game and Play of the Chess." Both belonged to James Bowen, of Shropshire, whose Autograph is on a fly-leaf at the beginning, and who bequeathed the volume in 1750 to this library.

6. Another copy. *Imperfect*, wanting the first three printed leaves in Book I, the 4th in Book II, and the first and last two in Book III. Clean, and without manuscript notes; some leaves cut with a knife. Measurement, 10 × 7⅛ inches.

7. Paris. *Imperial Library.—Very imperfect*, wanting the first 125 leaves in Book I, the 35th and 51st in Book II, and 32 at the end of the volume. The printing on the 1st leaf is surrounded by an illuminated border cut from a manuscript and pasted on. The Autograph of Thomas Pike is on the 10th leaf, and several other leaves are disfigured by scribbling. The initials are a late insertion, in all colours and shapes. Measurement, 10 × 11¼ inches. Purchased for £15, in 1826, at Mr. Inglis's sale, whose book-plate is inside the cover. Previously to this it had belonged to Steevens, the Shakspere Commentator.

8. Sion College, *London.—Imperfect*, wanting 15 leaves at the beginning of Book I, and the last in Book III. Free from manuscript notes, but much stained. Measurement, 10⅜ × 7¾ inches. Bequeathed, with 15 other books, by Matthew Forster, Merchant and Vintner of London, which is thus recorded at the foot of the 1st page, "Math : filius Ducis Math. fforster donavit 1646."

9. Duke of Devonshire.—*Imperfect*, wanting the last leaf, which is supplied in facsimile. The inmost sheet of the 3rd quinternion has an error in the printing, which no folding can rectify, as the fourth page of the sheet is printed so as to back the first, and the second takes the place of the fourth. It is remarkable that a copy in the "Bodleian" shows a blunder in the same sheet. Two leaves at the end are mended, and the first in the book is mounted. The volume is otherwise in excellent preservation, beautifully clean, and of large size; the type also appears very sharp and clear. Measurement, 11 × 8 inches. This book is particularly interesting, from having belonged to Elizabeth Grey, Queen of Edward the Fourth, and sister to Anthoine Earl Rivers, the Poet, and patron of Caxton's Press. This appears from a manuscript inscription on the paper lining of the original vellum covering of the book, which has been carefully bound up at the end of the volume. The writing, of the 15th Century, is as follows: "This boke is mine quene elizabet late wiffe vnto the moste noble King edwarde the forthe off whos bothe sooles y beseche almyghty Gode Take to his onfinyght mercy above. Amen. Per me thomā Shukburghe juniorem."[1] The late Duke bought this interesting volume

[1] On a slip of paper in a Collection of Autographs in the British Museum (Cotton MS., Vesp. F. xiii, fol. 49) is a similar inscription, "thys boke ys myn elysabeth the kyngys dawghtyr 1462."

at the Roxburghe sale for £1060 10s. It had been purchased by the Duke of Roxburghe for £50, from Mr. Laing, who had received it in exchange from Major Swinton.

10. Marquis of Bath.—A copy said to be *perfect*,[1] but much wormed and repaired; no further particulars can be added.

11. Earl of Pembroke.—*Imperfect.* Wants 19 printed leaves in Book I, 2 in Book II, and 50 in Book III. It is tolerably clean. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

12. Earl of Jersey.—*Perfect*, with the original blank, and very clean. A few leaves are mended, but altogether this is a magnificent copy. Measurement, $10\frac{3}{4} \times 7\frac{7}{8}$ inches. Purchased with Bryan Fairfax's Library in 1756 by Mr. Child. Autograph at the beginning of Book I, " Sir Th: Fairfax the elder knight oweth this booke."

13. Earl of Ashburnham.—*Imperfect*, wanting all before the 18th leaf, also 79 to 87 inclusive; the last leaf of Book II; 25, 79, 80, 81, 84, and the last 12 in Book III. Slightly stained; with few manuscript notes. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches. From Mr. Utterson's Library.

14. Earl Spencer.—*Imperfect*, but in beautiful condition, wanting only the 1st printed leaf, which is a mounted facsimile, admirably executed by Whittaker. Free from all stains or manuscript marks. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. On the cover is the book-plate of Henry Edmund Austen, Shalford, Surrey, who followed M. C. Tutet as its possessor.

15. Sir Thomas Phillipps, Bart.—*Imperfect.* No further particulars can be given. (See Catalogue of his MSS. for 1848, No. 6012).

16. Beriah Botfield, Esq., M.P.—*Imperfect*, wanting the 11th and 20th leaves in Book I, and 5 leaves in Book II, all supplied in fac-simile by Harris. Upon the original calf binding was "Agnes Cole, 1518." Measurement $10\frac{1}{2} \times 7\frac{3}{4}$ inches. Purchased of Payne and Foss for £168.

SALE PRICES.

Year.	Lot.	Sale.	Amount. £ s. d.	Purchaser.
1698	III. 119	Dr. Bernard (*p.*)	0 3 0	——
a 1743	III. 2783	Earl of Oxford (*i.*)	——	Osborne, Bookseller.
1756	2026	Bryan Fairfax (*i.*)	8 8 0	Fras. Child.
a 1773	4090	J. West (*i.*)	32 11 0	George III.
1776	1667	J. Ratcliffe	4 18 0	Dr. Hunter.
1786	487	M. C. Tutet (*i.* 1 *l.*)	21 0 0	H. E. Austen.
b 1800	1150	G. Steevens (*i.*)	14 3 6	J. Edwards.
1812	6350	Duke of Roxburghe (i. 1 *l.*)	1060 10 0	D. of Devonshire.
b 1815	164	J. Edwards (*i.*)	43 1 0	De Bure.
c 1816	1469	J. Lloyd, *Wygfair* (*i.*)	126 0 0	G. Hibbert.
b 1826	1220	J. Inglis (*i.* 159 *l.*)	15 0 0	Imperial Lib., Paris.
c 1829	6925	G. Hibbert (*i.*)	157 10 0	J. Wilks.
c 1847	2101	J. Wilks (*i.*)	165 0 0	E. V. Utterson.
c 1852	482	E. V. Utterson (*i.*)	155 0 0	E. of Ashburnham.

(1) *Bibliotheca Spenceriana*, vol. iv, page 188. *Repertorium Bibliographicum*, page 198.

No. 2.—The Game and Play of the Chess Moralised. *(Translated 1474). First Edition. Folio. Without Printer's Name, Place, or Date.* (1475-76).

Collation.—Eight 4^{ns} and one $5^{n} = 74$ leaves, of which the 1st and 74th are blank.

Typographical Particulars.—There is only one Type, No. 1, used throughout the work. The lines are not spaced out; the longest measure 5 inches; a full page has 31 lines. Without title-page, signatures, numerals, or catchwords.

The volume commences with a blank leaf, and on the second recto is Caxton's prologue, space being left for a 2-line initial, without director.

The Text begins thus :—

> O the right noble/ right excellent ⁊ vertuous prince George duc of Clarence Erle of Warwyk and of Salisburye/ grete chamberlayn of Englond ⁊ leutenant of Irelond oldest broder of kynge Edward by the grace of god kynge of England and of fraūce / your most humble seruant william Caxton amonge other of your seruantes sendes vnto yow peas . helthe . Joye and victorye vpon your Enemyes / Right highe puyssant and

This prologue extends to 12 lines on the verso, finishing,

> sayte and dede / And for more clerely to procede in this sayd book I haue ordeyned that the chapitres ben sette in the begynnynge to thende that ye may see more playnly the mater whereof the book treteth &c.

The table follows on the 3rd recto,

> This booke conteyneth . iiii . trayttees / The first trayttee

finishing with 7 lines on the verso. On the 4th recto commences the work itself.

> This first chapiter of the first tractate sheweth vnder what kynge the play of the chesse was founden and maad. : .
>
> Yonge all the cuyll condicions and signes

The Text ends on the 73rd recto,

> And sende yow thaccomplissement of your hye noble. Joyous and vertuous desirs Amen :/: Fynysshid the last day of marche the yer of our lord god . a . thousand foure honderd and lxxiiii. ⁘ : : : ⁘

The 74th leaf is blank.

MANUSCRIPTS :—The following are in the British Museum:—1. *Harl.* 1275 (Latin), which ends, "Hunc autem libellum ad honorē et solatiū nobilu, ego frater Jacobus de Cesulis, ordinis fratrū predicatorum composui, et ad hunc finem perduxi, donante illo a quo descendit omē datum optimū et perfectum. Deo igitur sit honor et gloria in secula seculorum Amen."—2. *Harl.* 3238 (Latin). The same.—3. *Addit.* 15685 (Latin). The same.—4. *Royal*, 12 B xxiii (Latin). The same.—5. *Addit.* 21461 (French), Faron's translation. Begins, "Ci commence le Jeu des eschez....A Noble homme Bertran aubert de tarnston . Frere Jehan faron de lordre des freres preescheurs de Paris son petit & humble chappellain / Soy tout la sainte," &c.; and a few lines further, "Or preney dont ce petit present commencie le quatiresme jour de may lan Mil Trois cens quarante et sept."—6. *Royal*, 19 A viii (French). The same.—7. *Royal*, 19 C xi (French), Jean de Vignay's translation; the prologue ends, "Je frere Jehan de Vignay hospitaler de lordre de hault pas ay translate de latin en francois ce liure de la moralite des nobles hōmes et des gens de cōmū peuple sur le Jeu des eschez. Cy prya tous les lisans que se Jlz treuuēt aucūes deffaultes que Jl leur plaise moy tenir pour excuse et les corrigier/ Et prier ñre seigneur pour moi/ et Je lui prieray quil vous ottroie la gloire de paradis. Explicit."—8. *Harl.* 5440 (French). The same.—The prologue to this has been printed in Vol. I, page 135.—9. *Addit.* 15698 (German verse), with coarse and grotesque illustrations.

There are several manuscript copies in the Imperial Library, Paris; No. 6483, (Latin) xiv cent., bears the following colophon,[1] "Explicit solatium ludi scacchorum tractatum ad mores *editum a fratre Egidio de Roma.*" Nos. 7068[3] and 7204 (French of Vignay). No. 7072[3] (French of Faron).

REMARKS.—"Fynysshid the last day of Marche the yer of oure lord god a thousand foure honderd and lxxiiii." The word "fynysshed" has doubtless the same signification here as in the Epilogue to the Second Book of Caxton's translation of the Histories of Troy, "begonne in Brugis, contynued in Gaunt, and *finysshed* in Coleyn," which evidently refers to the translation only. The date, 1475-6, has been affixed, because in the Low Countries at that time the year commenced on Easter-day;[2] this in 1474 fell on April 10th, thus giving, as the day of the conclusion of the translation, 31st March, 1475, the same year being the earliest possible period of its appearance as a printed book.

The literary history of the "Game and Play of the Chess" does not appear to have hitherto received that attention which is its due. Before 1285, Ægidius Colonna[3] had

(1) *Les Mss. Franc.*, vol. v, page 13.

(2) *The Chronology of History*, by Sir Harris Nicolas, pages 47 and 66.

(3) Ægidius Colonna was, in 1292, General of the Augustins, and in 1294, Archbishop of Bourges. He was a celebrated Theological Commentator, and upon his death, in 1316, at Avignon, his body was translated to Paris, where his effigy in black marble with a Latin epitaph existed before the French Revolution.—*Les Mss. Franc.*, vol. i, page 224.

composed his renowned work entitled "De regimine principum," which treats of self-government, domestic government, and national government. The "Liber de ludo Scachorum," of J. de Cessolis appears to have been based upon this work, its chief originality being the representation of the several stations and duties of life by the Pieces used in Chess. Indeed, so much resemblance was there between the work of Cessolis and that of Ægidius, that in one manuscript (quoted above) we read "editum a fratre Egidio," &c. This was doubtless an error of the scribe, as it disagrees with all the other known manuscripts, which are unanimous in ascribing the work to Cessolis. J. de Cessolis was contemporary with Ægidius—was a Preaching Friar, and translated several of the Latin works of Ægidius into French. It does not, however, appear that he translated into French his own Latin compilation, "De ludo Scachorum," although from the number of manuscripts still extant we may fairly presume that it was in great repute. About the middle of the 15th Century two distinct French versions were made. The earlier was probably that by Jean Faron, in 1347, who translated it literally from the original Latin. About the same time appeared the favorite and standard work of Jehan de Vignay, who took great liberties with the text, and added many stories and fables. Both these men were also of the order of Preaching Friars, and seem to have worked quite independently of one another. We now approach Caxton's edition. This is principally from the version of Jehan de Vignay, to whom he gives the title of "an excellent Doctor of Divinity, of the Order of the Hospital of St. John's of Jerusalem," which is remarkable, as in his preface Jean de Vignay styles himself "hospitaller de l'ordre de haut pas"[1] and he is so termed in all the manuscripts. On comparing the English and the two French versions, it is evident that Caxton must have been well acquainted with both. His prologue addressed to the Duke of Clarence contains, nominis mutatis, the whole of Jean de Vignay's Dedication to Prince John of France; while Chapters I and III are taken entirely from the translation of Jean Faron.[2] The remainder of the Book is from the version of Jehan de Vignay, with one or two special insertions evidently from the pen of Caxton himself. These have been reprinted in Vol. I, pages 135–8.

EXISTING COPIES.

1. British Museum. *King's Library*, (C. 10. b. 23).—*Perfect.* Every leaf mounted. Purchased for the King, at West's sale, 1773. Measurement, $9\frac{7}{8} \times 7$ inches. At the end of the Table are blazoned the Arms of the Wryothsley family. Autographs, "Th: Wryothsley" and "liber Robart Boys 3s." On a fly-leaf at the end of the

(1) "Situé dans le flambourg Saint Jacques à Paris."—*Les Msc. Franc.* vol. i. 55.

(2) As an expression peculiar to Jean Faron we notice the phrase (entirely wanting in Jehan de Vignay) "vn homme Joly sans iustice," which is used in chapter I. to describe the character of King Emsmerodach. It is thus englished by Caxton "a Joly man without justice."

volume is a list in writing of the 15th Century, of "The names of the baneretts ma.. at the batell of Stoole by side Newerke upon Trent the xvj of june the ijde yer of Harry the vij."[1] A former owner, who has scribbled over many of the leaves, thus shows his Name in an Acrostic,—

I n word & eke in dede
O bey thy liuinge lorde
H im serue wth feare and drede
N amely whiche is thy god

W ithin thy hearte & minde
I udge no euill of thy freinde
L oue god wth all thy hearte
S o shalte y^{u} not fele y^{e} smarte
O f goddes most cruell rodde
N euer put thy truste from God
Finis quod Willson.

2. The same. *Grenville Library*, (No. 10543).—*Imperfect.* The Table and the last leaf have been supplied in fac-simile. Very fine, clean, and large. Measurement, 11 × 8¼ inches.

3. Cambridge. *Public Library*, (A.B. 10. 30).—*Imperfect*, wanting 5 leaves in various parts of the book. Clean, and free from manuscript disfigurements. Measurement, 10⅝ × 7⅝ inches. From Bishop More's Library.

4. Oxford. *Bodleian.*—*Imperfect*, wanting the last leaf. Clean. Measurement, 10 × 7¼ inches. Bound with "The Recuyell," and on the back in old lettering "Caxton's Works." Belonged to James Bowen, of Shropshire, in 1746, who bequeathed it, 1750, to this library.

5. Duke of Devonshire—*Imperfect*, wanting the 3rd and 8th leaves, both, however, being supplied in facsimile; the first and last folios are mounted. Slightly stained, but free from manuscript notes. Measurement, 10 × 7⅜ inches. Obtained from the collection of Roger Wilbraham.

6. Earl of Pembroke.—*Perfect*, but on weak and stained paper. Measurement, 10¼ × 7⅜ inches.

7. Earl Spencer.—*Perfect*, clean, and unusually large, with a few manuscript notes in the margins. Measurement, 11 × 7¾ inches. Purchased in 1811, through Dr. Dibdin, from the Chapter of Lincoln Cathedral, to whom it had been bequeathed by Dean Honeywood.[2]

8. H. Cunliffe, Esq.—*Imperfect*, wanting the first two printed leaves, two near the end, and the last two. Washed. Measurement, 10¾ × 7¾ inches. From the Alchorne and Inglis Libraries.

[1] See also Cotton MS. Julius B., xii., fol. 27. [2] Dibdin's *Literary Reminiscences*, vol. i, page 489.

9. J. Holford, Esq.—*Perfect*, and in its original binding. Slightly discolored, and with few manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. The book-plate of Sir Henry Mainwaring, Bart., of Peover Hall, is inside the cover, and on a fly-leaf, in manuscript, "Ex dono Thomæ Delves, Baronett, 1682." A perfect copy was sold in that year at R. Smith's sale.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	92	R. Smith (*p.*)	0 13 2	——
1743	III. 4048	Earl of Oxford	——	Osborne, Bookseller.
	V. 1762	Ditto	——	Ditto.
1773	2296	J. West	32 0 6	George III.
a 1813	166	S. Alchorne (*i.* 6 *l.*)	54 12 0	J. Inglis.
1819	974	White Knights (*i.* 2 *l.*)	42 0 0	Duke of Devonshire.
a 1826	597	J. Inglis (*i.* 6 *l.*)	31 10 0	Lord Audley.
1837	494	Sir H. Mainwaring	101 0 0	J. Holford.
a 1855	610	Lord Audley	60 10 0	H. Cunliffe.

The following quotation from "The Antiquary," by Sir Walter Scott, looks so much like a true bibliographical anecdote that I am tempted to quote it, although not a single statement is founded on fact:—"Davy Wilson, commonly called Snuffy Davy, bought the Game of Chess, 1474, the first book ever printed in England, from a stall in Holland for about 2 groschen or twopence of our money. He sold it to Osborne for £20 and as many books as came to £20 more. Osborne resold this inimitable windfall to Dr. Askew for 60 guineas. At Dr. Askew's sale this inestimable treasure blazed forth in its true value, and was purchased by Royalty itself for One hundred and seventy pounds."

No. 3.—Le Recueil des Histoires de Troyes. *Composé en l'an de grace* 1464. *Folio. Without Printer's Name, Place, or Date.* (1476?)

Collation.—*Book I*, twelve $5^{ns} = 120$ leaves, of which the first and last are blank. *Book II*, eight 5^{ns} and one $3^{n} = 86$ leaves.[1] *Book III*, eight $5^{ns} = 80$ leaves. *Total*, 284 printed and 2 blank leaves.

Typographical Particulars.—Type No. 1 only is used. The lines for the greater part are spaced out to one length, being more even in this particular than the two

[1] Dr. Dibdin gives 85 leaves, which is an error.—*Typographical Antiquities*, vol. i, page 8. M. Bernard is also incorrect in stating the total number of printed leaves to be 285.—*L'Origine de l'Imprimerie*, vol. ii, page 362.

English books in this type. A full page has 31 lines; without signatures, numerals, head-lines, or catchwords. A space, 2 to 4 lines in depth, has been left at the commencement of each chapter for the insertion of an initial, a small director being in some places printed in. Unlike the English edition, the whole of the work is printed with black ink.

The Text begins thus on the second recto, a blank leaf commencing the volume :—

Cy commence le volume Intitule le recueil des hiſtoires de troyes Compoſe par venerable homme raoul le feure preſtre chappellain de mon treſredoubte ſeigneur Monſeigneur le Duc Phelippe de bourgoingne En lan de grace. mil. cccc. lxiiii. : .

Immediately underneath this, with space for an initial Q, 7 lines in depth, but without a director,

Uant Je regarde et congnois les oppinions des hommes nourris en aucunes ſm

The First Book finishes on the verso of the 119th[1] leaf—a full page—with

les nobles labeurs de hercul Ja encōmences./· Fin. i. liure.

Then a blank leaf, the Second Book following on the next recto,

C y commence le ſecond liure du recueil des hiſtoires de troye qui parle des prouesſes du fort herculez.

Finishing on the 206th recto,

layne femme du noble roy menelaus de greece Comme cy apres enſuit :

And wanting 4 lines of a full page. The verso blank. On the 207th recto is a proheme of 20 lines, by the compiler, Raoul Lefevre, introducing the Third Book, which commences on the same page.

The Text ends thus at 286th verso :—

antiphoy le roy eſtoriy le roy prothenor et le roy obtomey.

· : · Explicit · : ·

By whom and the date when this volume was printed have already been discussed in Vol. I. ch. v. We will, therefore, at once proceed to its literary history.

Manuscripts.—*British Museum*, Reg. 17 E II. "Hercules." Under this title are comprised all three books of "Le Recueil," but without prologue, epilogue, or

(1) Dr. Dibdin says 117th, which is incorrect, as there are 118 printed leaves, without counting blanks.—See *Bibliotheca Spenceriana*, vol. iv, page 174.

colophon.[1] *Imperial Library, Paris.*—Four copies, Nos. 6737, 6896, 6897, and 6897², of which the first, illustrated with 44 miniatures, is the finest, having been written for Louis de Bruges, whose Arms are frequently seen in the illuminations. No. 7138, in the same library, contains the first two books only, and bears the following remarkable title: "Cy commence le recueil des troyennes ystoires translaté du latin en franczois par messire Guillaume de Failly,[2] évesque de Tournay et abbé de Saint-Bertin, en la ville de Saint-Omer en Flandres. Au commandement de très redoubté prince monsieur Phelippe duc de Bourgongne," &c.

Remarks.—The history of the Trojan War, a favorite subject for several centuries with European writers, was the foundation of numerous Romances. Of these the chief were the apocryphal history by Dares Phrygius, a Trojan Priest, celebrated by Homer; the account of the same war by Dictys Cretensis, a supposititious historian; and the History of the Siege of Troy by Guido of Colonna, a native of Messina in Sicily, who wrote in the 13th Century.[3] The rise of these histories, their growth under the editorial care of successive scribes, the incorporation of incidents from other Romances, and their final development in the compilation of "Le Recueil des Histoires de Troye," form a curious and typical example of this class of literature.[4] According to the unanimous testimony of all printed editions and all manuscripts of the complete work, "Le Recueil" was the composition of Raoul Lefevre, Chaplain and Secretary to Philippe le Bon, Duke of Burgundy: but in the manuscript No. 7138, noticed above, the first two books are attributed

(1) More full particulars of this curious manuscript, which is noticed by Mr. Douce, in his "Illustrations of Shakspere," p. 354, may be interesting. It is on fine vellum, beautifully written and illuminated, having the Royal Arms of England on the first leaf in each book. A Table of seven leaves, in which, however, the chapters are not numbered, opens the book, "Cy commence la Table des rubrices du liure nomme Hercules." On folio 1, under an illumination, the Romance begins, "Tous les filz de Noel espars p' les climatz," thus englished by Caxton, "At what tyme alle the children of Noe were sprad bi the climats." The First Book ends "Et ainsi fut Troyes destruitte la premiere fois / pourquorj je metteray fin a ce premier liure," &c. In Book II the first eight lines of explanatory matter, in both French and English printed editions, are here omitted. This book ends "Cy fine le second liure Dercules." Book III commences "Les deux liures precedēs nous a layde de dieu auōs traittie des deux premieres destructions de troyes, &c. Ending "Et a tant fine ce present liure nomme hercules." The title of "Hercules," which appears attached to each of the three books, is difficult to explain, as they contain the text (and that only) of the work so celebrated throughout Europe as "Le Recueil des histoires de Troyes." Hercules indeed figures largely in the first two books, but in the third is not even mentioned. Another curious fact about this manuscript is, that whereas all the other known manuscripts have prologues or epilogues attributing the composition to Raoul le Fevre, this contains the text only of the Romance, which with a few immaterial exceptions is the same as that attributed to Lefevre; not so, however, the Rubrics at the head of Chapters, which in all cases are quite different in verbiage but not in sense, and in several cases are omitted altogether.

(2) The name "Guillaume de Failly" is evidently a clerical error for Guillaume Fillastre, who was first a Monk of St. Benoit à Chalons-sur-Marne; then Abbê de St. Thierry de Rheims; Bishop of Verdun in 1437, translated to Toul in 1449, and Bishop of Tournay in 1461. He was Chancellor of the Order of the Golden Fleece, and *Secretary to the Duke of Burgundy* for many years. He died in 1473 at Ghent, leaving behind him several original works.

(3) Manuscripts of these Romances are common. In the British Museum there are:—*Dares*, Harl. 641. Cotton, Claud. B. vii, and Vesp. xxv. *Dictys*, Harl. 3514. *Guy de Columna*, Harl. 51. Arundel 99, Reg. 13, C xii.

(4) See Warton's *History of English Poetry*, and Dibdin in *Typ. Ant.*

to Guillaume Fillastre. And this is remarkable—that Lefevre succeeded Fillastre (who was a voluminous author) in the office of Secretary to the Duke. Probably finding his predecessor's history unfinished, he took it up, and after adding Book III, issued the whole under his own name. In that age a similar course was by no means uncommon, nor was it an infringement of any recognised literary right: we can hardly, therefore, with M. Paris, call it (even if true) "une grande fraude literaire." On the other hand, several copies were issued with the name of Lefevre while Fillastre was yet alive, and Caxton, who was contemporary with both writers, ascribes the *whole* work to Lefevre. Nor is there any noticeable variation in style between the two portions, as might be expected if composed by two authors; indeed, the style of "Le Recueil" is the same as that of "Les fais du Jason," an acknowledged work of Lefevre.

Steevens asserts that Shakspere derived the greater portion of his materials for the play of "Troilus and Cressida" from Lydgate's metrical composition, "The last destruction of Troy;" but Douce, in his "Illustrations," is far nearer the truth in tracing the incidents employed by our great Poet to Caxton's translation of "Le Recueil des Histoires de Troye." The latter was popular, and frequently reprinted long after Lydgate's laboured metre had become antiquated.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d.)—*Perfect* In unusually fine condition. Purchased by the Trustees, in 1844, for £200, of M. Libri. It is clean, and almost free from manuscript notes. Measurement, $10\frac{7}{8} \times 8$ inches.

2. *The same.*—Another copy. (C. 12. c.) *A large Fragment*, consisting of the Second Book in good condition, wanting two folios near the end. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. Note here the catchwords which appear in manuscript at the foot of the first five rectos of each quinternion: they were inserted for the same purpose as signatures, and in some cases, as was intended, have disappeared under the knife of the binder.

3. Paris. *Imperial Library.*—Slightly *imperfect*, wanting 32nd leaf in Book II, and having leaves 71 and 72 in the same book transposed after 78. A portion of the 51st leaf in Book III is also wanting. In very fine condition; was purchased at Brussels in the early part of this Century by M. de la Serna for 150 francs. Measurement $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

4. Her Majesty, *Windsor Castle.*—Made *perfect* with a few leaves presented by the Duke of Roxburghe to George III. This volume, a present from Jacob Bryant, was among the few books retained by George IV when the Royal Library was made over to the Nation. A manuscript note states that it formerly was the property of Joseph Ames, the Bibliographer, who has inserted a leaf of the English edition between

folios 8 and 9 for the sake of comparing the types. It is well printed, of good size, clean, and free from manuscript disfigurements. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.

5. Earl of Ashburnham.—*Imperfect;* formerly in Earl Spencer's Library, who obtained it at the Roxburghe sale. It wants now leaves 30 to 60 inclusive, 139th and 148th, the beginning and end being perfect. It is in very good condition, clean, and free from manuscript notes. Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$ inches.

6. Earl Spencer.—*Perfect.* Without the original blanks, otherwise in the finest possible condition, and uncut; clean, and free from manuscript notes. Purchased at Watson Taylor's sale, 1823. Measurement, $11\frac{1}{2} \times 8\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £	s.	d.	Purchaser.
1760 ...	820 ...	Jos. Ames (*i.* 11 *l.*) ...	2	12	6 ...	J. Bryant.
a 1794 ...	799 ...	Payne, Bookseller (*i.* 22 *l.*) ...	5	5	0 ...	Duke of Roxburghe.
a 1812 ...	6201 ...	Duke of Roxburghe (*i.* 33 *l.*) ...	116	11	0 ...	Earl Spencer.
1823 ...	II. 998 ...	G. Watson Taylor (*p. & uncut*) ...	205	16	0 ...	Earl Spencer.
a 1823 ...	120 ...	Spencer duplicate (*i.* 33 *l.*) ...	73	10	0 ...	J. Dent.
a 1827 ...	II. 1242 ...	John Dent (*i.* 33 *l.*) ...	36	10	0 ...	P. A. Hanrott.
a 1833 ...	III. 2063 ...	P. A. Hanrott (*i.* 33 *l.*) ...	27	0	0 ...	Earl of Ashburnham.
1844 ...	—— ...	M. Libri (*p.*) ...	200	0	0 ...	British Museum.

No. 4.—Les fais et prouesses du noble et vaillant chevalier Jason. *Folio. Without Printer's Name, Place, or Date.* (147-?.)

Collation.—Sixteen 4^{ns} and one 3^{n} = 134 leaves, of which the first and last two are blank.

Typographical Particulars.—There is no title-page nor colophon. The Type used is No. 1 only. The great majority of the lines are fully spaced out, agreeing in this respect more with the French editions of "Le Recueil" and the "Psaulmes" than the English "Recuyell" and the "Chess Book." Full lines measure 5 and $5\frac{3}{16}$ inches. 31 lines to a page. Without signatures, numerals, head-lines, or catchwords.

A blank leaf commences the book; at the head of the succeeding recto, with space for a 4-line initial, and director,

The Text begins thus:—

I A gallee de mon engin flotant na pas long temps en la parfondeur des mers du pluſeurs anciennes hiſtoires ainſi comme Je vouloie mener mon eſperit en port de repos / ſoudainement ſapparu au pres de moy vne nef conduitte par vng homme

This, the Author's prologue, finishes with 8 lines on the verso, the remainder of the page being blank :—

comme cy apres ſera pluſaplain et bien au long declaire. Sy preſente mon petit liure audit treſhault / treſpuiſſant et treſredoubte prince le duc de bourgongne de lotrik et de brabant non preſumant mon Ineloquence / Mais preſen tant mon treſhumilie ſeruice Indigne.

Cy ſine le prologue du liure contenant les fais et proeſſes du noble et vaillant cheualier Jaſon comme Il pourra cle rement apparoir en liſtoire qui enſuit.

The History commences on the next recto, or the 2nd printed leaf, with space for a 6-line initial, with director :—

a Neiennement les Rois et les Princes de haulte felicite attendoient quant la leur ſe mence leur apportoit generacion / Mais quant ace ne paruenoient quelque proſpe rite quilz euſſent leur vie eſtoit trauerſſee de continuel regret / Et viſitoient temples et oracles Juſques ala conſūmacion de leurs Jours ou Juſ=

The Text ends on the 131st printed leaf, verso,

temps / Pendant lequel Jlz veſquirent enſemble en grant amour et concorde et orent pluſieurs moult beaulz enfans qui regnerēt apres eulx dont Je nay trouue quelque hiſtoire ou ſentence / Et pour ce Je fineray ceſte hiſtoire atant pri= ant a mon deuant dit treſredoubte ſeigneur / Et atous ceulx qui le contenu de ce preſent volume liront . ou orront lire . quil leur plaiſe de grace excuſer autant que mon petit et ru de engin na ſceu touchier ne peu comprendre ꝛc̄ſ · : .

Explicit

Manuscripts.—There does not appear to be a copy in the *British Museum*. The beautifully illuminated example in the *Imperial Library, Paris*, No. 6953, is peculiarly interesting from having been executed for that celebrated patron of literature, Louis de Bruges, whose name in the epilogue is a substitution for that of the Duke of Burgundy. (See *Les Manuscrits François*, vol. ii, page 336.)

Remarks.—Caxton, in the preface to his English version of Jason, informs us that the original was a previous production by the Author of "Les Histoires de Troye," and therefore, according to him, by Raoul Lefevre. But the name of Guillaume Fillastre is associated with the compilation of "Les Histoires de Troye" (See *ante* page 14), and it is remarkable that Fillastre wrote also a very elaborate treatise on the "Six Fleeces,"[1] the first of which he entitled "Jason;" but this is a work differing entirely from that under review, being a treatise upon the Virtue of Magnanimity. We have, therefore, no reason for doubting that Lefevre wrote "Les fais du Jason."

The existence of this edition was first made known in England by a letter from M. Van Praet to Dr. Dibdin, who sent an account of it to the "Gentleman's Magazine" for July, 1812.

Contradictory opinions are held as to the Printer by whom, the time when, and the place where, this work was printed. Bernard attributes it to Ulric Zel of Cologne, about 1470, under the direction of the Duke of Burgundy; while Brunet, Van Praet, and the English Bibliographers claim it for Caxton at the same place. The question has been fully discussed in the first volume of this work, where evidence has been adduced to show that the production of *all* the books printed with these types must be traced to Mansion, either alone or assisted by Caxton. We will only therefore remark, with reference to this work and the "Meditacions," that the even length of the lines proves them to be later productions than those in which the lines are more uneven; and this again is plain evidence that if these two works were printed by Mansion (as doubtless they were) it must have been after 1478; but if we attribute them to Caxton, we must suppose him to have forsaken his own establishment at the Red-pale, in or after the year 1480 (being the period when he first adopted the practice of making

[1] Consult *Les Msc. Franc. &c.*, vol. i, page 269; vol. ii, pages 336-340. From the second illumination in the manuscript of Fillastre here noticed, we learn the titles and something of the design of his great work on the Six Fleeces. They were, "Jason" (Magnanimity), "Jacob" (Justice), "Gideon" (Prudence), "Moses" (Fidelity), "Job" (Patience), and "Otoniel" (?) (Clemency). M. Paris supposes that the first two only were composed, when the death of the Author stopped further progress; but he was evidently unaware of a third which exists in the Royal Library of Copenhagen. "*Le Catalogue des Manuscrits François du moyen âge de la Bibliothéque de Copenhagen,* par M. Abraham" includes 800 books printed *ante* 1480, and 20,000 manuscripts; among the latter is "L'Histoire de la Toison d'Or," by Guil. Fillastre, which includes "Jason," "Jacob," and "Gideon." The first two are well known, but the last is unnoticed by M. de Reiffenberg (Histoire de la Toison d'Or, page 13), as well as by M. Paris. "La Toison de Gideon" commences thus:—"Tres excellent et tres reluissant prince et mon tres redoubte Seigneur qui en resplendeur de vertus et de puissaunce reluisies et qui à œuvres vertueuses appliquies vostre excellent engin comme la haultesse & dignite de vos tres nobles principautes requirent. Pour ce que vous comme chief et souuerain du tres noble ordre de la Thoyson d'Or auez commandé a moy Guillaume euesque de Tournay escripre des six thoysons dont par la sainte Escripture en diuers pas .... Maintenant est a parler de dame Prudence de laquelle par la grace et ayde de Dieu nous ferons le tiers liure qui sera de la thoyson de Gedéon."—See *Journal des Savans* for July, 1846. A manuscript of the Second Golden Fleece on "Justice" is in the British Museum (Reg. 19, A. vi.)—"compile par reuerend pere en dieu Guillamme euesque de Tournay."

his lines of an even length), for the purpose of printing abroad what he had every facility for printing at home.

EXISTING COPIES.

1. Eton College.—*Perfect.* An exceedingly fine copy, being beautifully clean, free from manuscript notes, and uncut, with the blank leaf at the beginning. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches. Bequeathed in 1799 by Anthony M. Storer, Esq., of Purley Park, near Reading. As regards printing, paper, and condition, this volume is without exception the finest copy extant of books printed in this type.

2. Paris. *Imperial Library.—Perfect*, wanting only the blank leaf at the beginning. Clean, and free from manuscript notes. Measurement, $11\frac{3}{8} \times 8\frac{1}{8}$ inches. Purchased for this library in 1808, for 2 louis, by M. de la Serna, from a stranger, who had obtained it for half that sum.[1] Van Praet describes it as being then, together with a printed work of Colard Mansion, entitled "Le Quadrilogue d'Alain Chartier," bound between veritable boards,[2] and having a note upon the first page, in manuscript of the same age, *Desen boock hort toe lisken van Banselen:* or, "This book belongs to Lisette van Banselen."

3. The same. *Library of the Arsenal.—Imperfect*, wanting the 8th leaf, which is supplied in manuscript. Several ragged and torn leaves. Formerly in the library of the Duc de la Valliere, which was purchased by the Count d'Artois. Afterwards in the possession of M. de Baulmy, who founded this collection.

No record of any public Sale can be found.

No. 5.—Meditacions sur les Sept Pseaulmes Penitenciaulx. *Folio. Without Printer's Name, Place, or Date.* (147–?)

Collation.—Three 4^{ns} and one $5^{n} = 34$ leaves, of which the last only is blank.

Typographical Particulars.—There is no title-page. The only Type used is No. 1. The lines are for the most part fully spaced out, though now and then there is a deficiency in this respect, which only occurs, however, on the verso of the folios, the recto throughout being fully spaced. This peculiarity is observable to a greater or less extent in all the French books printed in this type. The full lines measure 5 inches, and 31 make a full page. There are no signatures, folios, nor catchwords. Space is left, with a director, for the insertion of 3-line initials.

(1) Dibdin's *Bibliographical, &c. Tour in France and Germany*, vol. ii, page 103. 8vo. 2nd edition. 1829.
(2) *Notice sur Colard Mansion*, page 37. 8vo. Paris, 1829.

The Text begins on the first recto, with space for a 3-line initial I, with director,

> A vraye penitance eſt comme aucune eſchielle
> I par laquelle lomme pecheur qui ſelon la parabole
> de leuuangille deſcendy de Jheruſalem en Jherico
> monta de rechief de Jherico en Jheruſalem / ceſt aviſion de

This introduces, on the 3rd recto, 7th line,

> La premiere meditacion ſur le premier pſeaulme peniten
> cial qui commence / domine ne in furore tuo arguas me ne
> que in ira tua corripias me .

The Text ends on the 33rd verso, with a full page, followed by a blank leaf,

> exultacion de leeſſe eſpirituelle / Puis encores ſil te plaiſt
> me donne que par ce ſeptenuaire des pſeaulmes de peniten=
> ce leſquelz correſpondent aux ſept affectz de lomme prins
> pour les ſept degrez de leſchielle de penitence Je puiſſe mō=
> ter et paruenir atoy en celle tant glorieuſe cite de Jheruſa=
> lem en laquelle tu habites et te offrir auec les ſains et be=
> neurez le ſacrifice de loenge ſans fin / : AMEN

Remarks.—This work is a translation from the original Latin of Cardinal Pierre d'Ailly, entitled, "Meditaciones Circa Septem Psalmos Penitentiales." It was composed about the end of the 14th Century, and translated shortly after into French, but by whom is uncertain, although, from the style, it is supposed by several of his biographers to have been from the pen of the Cardinal himself. It has been attributed to Antoine Belard, but on insufficient grounds, as his version, printed at Lyons, 1542, was a much later production. The Cardinal was the Author of about 42 works, which were very popular in their day. There does not appear to be any copy in manuscript either of the Latin or French versions of the "Meditacions" in the Bib. Imp., Paris, nor in the various collections of the British Museum. In 1483 it was printed in Latin by Ant. Cayllant. A printed copy of the 15th Century, and of German workmanship, but without place or date, is in the British Museum. It begins, "Incipiunt deuote meditationes Circa septē psalmos penitentiales per reūerēdissimum christo patrē dñm Petrum de Ayliaco, Cardinalem," &c., and agrees with the French translation. Another edition bears date, "Impressi argētine anno dñi . m . ccccxc." It was also reprinted in the "Orthodoxographa." Basil, 1555. The Commentary on the Penitential Psalms, printed by Wynken de Worde, was the composition of Bishop Alcock, and entirely differs from this.

Pierre d'Ailly,[1] of poor but intelligent parents, was born at Compiègne in 1350. His father, Colard d'Ailly, at the cost of many personal privations, managed to procure for his son a sound elementary education. The aptitude and talents displayed by the young Pierre obtained for him at an early age a Bursar's appointment in the College of Navarre, Paris, even then one of the most famous in Europe. In 1372 the name of Pierre d'Ailly, then twenty-two years of age, appears for the first time in the College Records in the class of "Théologiens." He now embraced with ardour the opinions of the "Realists" against the "Nominalists," and wrote and declaimed publicly. He also made himself master of the philosophy and science of his age, and composed several treatises on Astronomy, a study to which he was much addicted, as well as upon metaphysical subjects. At the age of twenty-five he is described as being the greatest discoverer, the best tutor, and the most skilful debater of his time. In 1380 the University of Paris conferred upon him the degree of Doctor; and in the succeeding year he delivered his famous oration on the healing of the Papal schism which at that time was shaking Christendom. It was probably this display, made before the Duc d'Anjou, then Regent of France, and the greatest nobles of the court, which procured him the benefice of Noyon, a post he held till 1384. In this year he was recalled to Paris to take the Grand Mastership of the College of Navarre, where only twelve years previously he had been studying as a pupil. Here Pierre d'Ailly laboured hard for the good of his alma mater, which now reached its highest fame as a seat of learning. At this period too his renown was much increased by his successful pleadings before Pope Clement VII against the novel doctrine of the Immaculate Conception of the Virgin Mary. In 1389 he was elected Chancellor of the University of Paris, as well as Confessor and Almoner to the young king, Charles VI. Here, already versed in Church politics, he became initiated in Court mysteries, and, by a happy mixture of wisdom, wit, and polished manners, greatly increased his fame and power. In 1391 he succeeded Louis d'Orleans as Archdeacon of Cambray, a position he occupied for four years. In 1394, the Canons of La Sainte Chapelle having become very neglectful of their duties, he was appointed to the responsible office of "Treasurer," in which capacity he initiated some sweeping reforms. The year 1396 saw him, after much opposition from the Duke of Burgundy, in the arduous office of Bishop of Cambray, in which his firmness and prudence surmounted the difficulties by which he was surrounded, and exercised the most happy influence in his diocese. His favours and patronage were conferred on those most worthy by their zeal and abilities to receive them, and he was especially anxious to avoid even the appearance of simony. In 1411 he was chosen Cardinal, and it must have been about this

(1) The number of variations to be found in the orthography of *Pierre d'Ailly's* name are almost equal to those of Wynken de Worde already noticed (vol. i, page 57). The following may be taken as a sample:—*Ailly, Aillaco, Alliaco, Aliaco, Alyaco, Eliaco, Ayliaco, Haliaco, Ailliac, Alliac,* and even *Alciac* and *Arliac.*

period that he gave to the world his "Meditationes Circa Septem Psalmos Penitentiales," upon which the present article is founded. He distinguished himself at the Councils of Pisa and Constance, and was President of the Session at which John Huss was condemned to be burnt. He died in the height of his fame in the year 1420. For a most interesting life of this celebrated Prelate the reader can refer to an article in the *Mémoires de la Société d'Emulation de Cambrai* for 1825, written by M. Arthur Dinaux, and entitled "Notice historique et littéraire sur le Cardinal Pierre d'Ailly."

The typographical history of this book has been already fully discussed in Vol. I, chapter v. To the remarks there made the reader's attention is directed, as well as to the statements in the present volume when describing "Les fais du Jason," a work with which this, in a typographical sense, is intimately associated. It will be sufficient to state here that there seems good reason for attributing "Meditacions" to the Press of Colard Mansion of Bruges, at a period not earlier than 1478.

The only Existing Copy at present known was discovered in the General Library of the British Museum, in 1841, by Mr. J. Winter Jones, bound up with "Les quatre derrenieres choses." It is *perfect*, in an excellent state of preservation, clean, and free from all disfigurements. It has the final blank-leaf, the verso of which is covered with quotations in the handwriting of the 15th Century. These quotations are extended over the first recto (which is also a blank) of the book mentioned above as being bound up with it. Measurement, $11\frac{1}{2} \times 8$ inches. It was one of the old Royal Library books, imperfectly catalogued. For an article on both works, from the pen of Mr. Jones, see *Archæologia*, vol. xxxi, page 412.

A

LIST OF BOOKS PRINTED

IN

TYPE NO. 2.

No. 6.—Les quatre derrenieres choses advenir. *Folio. Without Printer's Name, Date, or Place.* (147–?)

Collation.—Nine $4^{ns} = 72$ leaves, of which the first only is blank.

Typographical Particulars.—Type No. 2 only is used. The lines are of very irregular length, but, when fully spaced out, measure 5 inches; 28 lines to a page. Without signatures, folios, or catchwords. Space is left at the commencement of every chapter for the insertion of a 3 or 4-line initial, with director. Commencing with a blank leaf the table follows on the 2nd recto, the first 3 lines being in red ink.

The Text begins:—

Ce preſent traictie eſt diuiſe en quatre parties principa
les: Deſquelles chaſcune contient trois autres ſinguli/
res parties en la fourme qui enſuit:

The Table ends with 8 lines on the verso, under which immediately follows the title to the prologue in one red line.

Cy commence le prologue des quatre choſes derrenieres:

Then the prologue itself, with space for a 4-line initial M, with director.

Emorare nouiſſima et in eternū non peccabis

At the foot of the third recto,

Cy fine le prologue de la premiere des quatre
derrenieres choſes aduenir:

The verso is blank. On 4th recto, at head of page, in red ink,

Cy commence la premiere partie des quatre derrenieres
choſes qui ſont a aduenir:

The Text ends on 72nd verso:—

quilz pourueiſſent aux choſes derrenieres/dont la frequēte
memoire et recordacion chapelle des pechiez a culpe aux ver
tus et conferme en bounes oeuures/par quoy on paruient a
la gloire eternelle: Amen

Explicit liber de
quatuor Nouiſſimis

An important typographical peculiarity in this work is the mode in which the Printer has employed red ink for the title-lines of Chapters. As will be seen by reference to Vol. I, where the *modus operandi* is explained, and illustrated by a facsimile page (Plate viii) from this very book, the red ink *overlies* the black. This curious and primitive practice is not seen in any books except that under notice, and those printed by Colard

Mansion of Bruges. Another typographical characteristic which intimately connects this book with those printed in Type No. 1 is the existence of two small holes on the *outer* margin of each leaf, made by *points* in use by the Pressman. These, it should be noticed, occur in all the works for which Type No. 1 was used, but in none, except the present, printed with Type No. 2 ; nor indeed in any English printed books. Again, we find among the undoubted first issues of the Press at Westminster that the books in folio, such as "The Life of Jason," "Dictes," "Canterbury Tales," "Cordyale," &c., have all 29 lines to the page, while "Les quatre derrenieres choses" has but 28. On taking, however, the actual measurement, it will be seen that the depth of the page is exactly the same as in the Type No. 1 books. Evidence has been already produced to show that the five books in Type No. 1 were printed in Bruges by Colard Mansion alone, or assisted by Caxton, and to the same source we have no hesitation in ascribing "Les quatre derrenieres choses."

Manuscripts.—In the British Museum (*Royal* 19 C iii), there is a beautiful copy on fine vellum, evidently the work of a Flemish artist, in the 15th Century. It begins "Cy commence le prologue des quattre derrenieres choses qui sōt a venir." The first chapter is headed by a representation of two bishops, with two attendants—one of the bishops is transcribing a volume with a quill pen. The text is the same as our printed book, and has, like that, red-ink headings to every chapter. The Imperial Library, Paris, also possesses a very beautiful copy (No. 7310), rich in illuminations, which was executed for that celebrated patron of literature, Louis de Bruges. The manuscript "Traicte des 4 choses dernieres" in the British Museum (*Royal* 16 E ii), is entirely different to this, beginning "In omnibus operibus tuis memorare nouissima tua et in eternum non peccabis, &c. A ses treschers freres & seurs en dieu," &c.

Remarks.—The title, "De quatuor novissimis," was applied to many religious treatises of the 14th and 15th Centuries ; and so many Latin manuscripts of distinct works have come down to us that it is difficult to distinguish between them ; nor were the early printed editions less numerous, Hain, in his "Repertorium Bibliographicum," giving the titles of twenty-one editions printed in the 15th Century. They all agree, however, in one particular, viz: that no copy gives the name of its Author. The Latin original of the present work is attributed to Denis de Leewis, natif de Rikel, who died in 1471 : it was printed at Antwerp about 1486. Early French anonymous versions were also very numerous, and it is fortunate that a manuscript in the Royal Library, Brussels, has preserved the name of the Author to whom we are indebted for the present translation. It bears the following colophon : "Cy fine le traittie des quatre dernieres choses, translaté de latin en francois par Jo. Mielot l'an de grace mil cccc liij."

The name of Jean Mielot, Author, Translator, and Secretary to Philip, Duke of Burgundy, is little known, although he was the translator of at least twenty-three

different works, the titles of which, as they have not hitherto been collected, are given in a note below.[1] Philippe le Bon, as is well known, employed many Secretaries for the purpose of adding to the treasures of his library by translations, collations, commentaries, &c. In this way were employed Guy d'Angers, David Aubert, de Hesdin, Droïn Ducret, de Dijon, and others. They brought into use that peculiar style of writing termed "grosse bâtarde," which, at a later date, Colard Mansion took as a pattern for

[1] The following List of Works translated by Jean Mielot, has been compiled from "*Le Bibliophile Belge;*" "*Notice sur Colard Mansion;*" "*Les Msc. François,* by M. Paris;" and "*Descrip. des Msc. François du moyen âge de la Bib. Roy. de Copenhague,*" by M. Abraham.

1. Traittie des loenges de la vierge Marie, traduit du latin en françois par J. Mielot en 1438.—Bib. Imp., Paris.
2. Debat de vraie noblesse entre scipion, et C. flaminius, composé par Bonne Surse de Pistoye, par ordre de Philippe duc de Bourgogne, et trad. par Jean Mielot en 1449.—Bib. Roy., Bruxelles. Printed in French by Colard Mansion, and in English (*see* "Tulle") by William Caxton, 1481.
3. Debat de l'honneur.....entre trois chevalereux princes.....trad. en clair françois.—Bib. Roy., Bruxelles.
4. Vie et Miracles de saint Josse, traduits du latin, par J. Mielot en 1449.—Bib. Roy., Bruxelles.
5. Le Mirroir de salvation humaine, traduit du latin de Vincent de Beauvais en 1448 et 1449, et rimé par Mielot, par ordre de Philippe le Bon.
6. Rapport sur les faits et miracles de saint Thomas l'apôtre et le patriarche des Indes, traduit du latin en françois par Mielot, à Bruxelles, en 1450, avec miniatures.—Bib. Roy., Bruxelles.
7. Le Mirroir de l'Ame pécheresse, par un Chartreux, traduit du latin par J. Mielot en 1451.—Bib. Roy., Bruxelles.
8. Le traittie de quatre dernieres choses, translaté de latin en françois par Jo. Mielot l'an de grace mil cccc.liij. In-4°.—Bib. Roy., Bruxelles This is the original of the printed work, which occasioned this note. See also Brit. Mus. Reg. 19 C iii, and Les Msc. Franc. No. 7310.
9. La science de bien mourir, translaté de latin en françois par Jo. Mielot.....acheve l'an 1456.—Bib. Pub., Lille. Translated into English and printed by Caxton.
10. Une brieve doctrine donée, par S. Bernard.—Bib. Pub., Lille.
11. Le liure de la description de la terre sainte, compilé jadis l'an m.iijc xxvij par frere Brochart l'allemand, et traduit par Mielot en 1456.—Bib. Roy., Bruxelles.
12. Sermon sur l'Oraison dominicale; traduit en françois par Jean Mielot en 1457, pour le Duc de Bourgogne.—Bib. Roy., Bruxelles.
13. La passion de saint Adrian translatée de latin en françois par jo. Mielot lan mil.cccc.lviij.—Bib. Roy., Bruxelles.
14. Les Moralites, traduites de langage corrompu en clair françois, par ordre de Philippe le Bon, et transcrites en 1459 à Lille.—Bib. Imp., Paris.
15. L'Epitre d'Othea, par Christine du Pisan, avec des additions par J. Mielot, par ordre de Philippe de Bourgogne en 1460.—Bib. Imp., Paris.
16. Martyrologe, traduit par Jean Mielot en 1462.—Bib. Roy., Bruxelles.
17. La Vie de sainte Catherine traduit du latin en 1467, par J. Mielot, sécrétaire de Philippe duc de Bourgogne.—Bib. Roy., Bruxelles.
18. L'Epitre de S. Bernard de la regle et maniere comment le mesuage d'un bon hostel doit être prouffitablemant gouverné, trad. par Jean Mielot à Lille le 10 octobre 1468.—Bib. Roy., Bruxelles.
19. Traite de viellesse et de jeunesse, extrait du livre des eschez amoreux et puis converti en langaige françois par J. Mielot. Escript en 1468.—Bib. Roy., Copenhague.
20. Lettre de Ciceron à son frere, traduit de latin en françois par J. Mielot, 1468.—Bib. Roy., Copenhagen.
21. Jntitulation de ce liure nôme laduis directif pour faire le passage d'oultre mer, translaté en cler françois par Jo. Mielot, chanoine de Lille.—Bib. Roy., Bruxelles.
22. La Contemplacion sur les sept Heures de la Passion; traduite du latin en françois par Jehan Mielot.—Bib. Imp., Paris.
23. Traite ascetique, translaté de latin en françois par Jo. Mielot, natif du diocese de Treves.—Bib. Imp., Paris.

his types. Among the Duke's Secretaries one of the most indefatigable was Jean Mielot. He united in himself the qualifications of Author, Translator, and Scribe, as he lets us know in the manuscript, "Traité de vieillesse et de jeunesse," now in the Royal Library, Copenhagen. He was born at Gaissart, near Ponthieu, was educated for the Church, and was a Canon of St. Peter at Lille. Many of his manuscripts, still extant, represent him on bended knee offering his works to his Royal Patron.

The only EXISTING COPY known was discovered by Mr. J. Winter Jones, while re-cataloguing a portion of the old Royal Library in the British Museum. It was bound in the same volume as the "Meditacions," already described at page 19, to which the reader is referred for further particulars. It is in very good condition, large in size, and free from manuscript notes, except on the blank fly-leaf at the beginning, where, among some scribbling, appears "To my master, Doctor Shorton." Measurement, 11½ × 8 inches.

No. 7.—PROPOSITIO JOHANNIS RUSSELL. *Quarto. Without Printer's Name, Date, or Place.* (147–?)

COLLATION.—Four printed leaves, the recto of the first and the verso of the last being blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Only one Type, No. 2, is used. The lines are very irregular in length, a full line measuring 4 inches. A full page has 22 lines, without signatures or catchwords. The speech, which is all in one paragraph, bears evidence of having been printed a page at a time. It commences with a 2-line space for the insertion of an initial, with a small director, and has been reprinted in full by Dr. Dibdin.

The Text begins on the 1st verso :—

> Propositio Clarissimi Oratoris . Magistri Jo
> hannis Russell decretorum doctoris ac adtunc
> Ambassiatoris xpianissimi Regis Edwardi

(For the entire page see Vol. I, Plate VII.)

The Text ends with 12 lines on the 4th recto, of which the last three are—

> phare ad dei laudem / et exaltationem fidei xpia
> ne / nostri q3 serenissimi regis robur . solacium re
> uelationem q3 / et gloriam plebis sue . amen

No MANUSCRIPT copy of this oration appears to be known.

Remarks.—In the eighth volume of the "Censura Literaria," page 351, appeared the first public notice of this tract, which a glance at the facsimile (Vol. I, Plate vii) will show to be printed with Caxton's Type No. 2; but, as already seen, those same types were used for "Les quatres derrenieres choses," probably at Bruges, by Colard Mansion, and he it was who in all probability was employed, by Caxton himself, to print this tract. Whether this was so, or whether, as M. Bernard believes (see *De l'origine de l'Imprimerie*, vol. ii, page 429), the speech was printed as a first attempt of the Westminster Press, because "*Lord* John Russell devait tenir à conserver son discours, comme un témoignage de son honorable mission sur le continent," the reader must settle for himself. To me it appears most likely that it was issued at Bruges at no long period after its delivery, and before Caxton's final departure for England. At that town, both with the subjects of the Duke of Burgundy and the "English Nation" there resident, it would secure a good circulation: not so if issued seven years after its delivery in another country.

The history of John Russell and his printed oration, as connected with Caxton, is of considerable interest, although till now little noticed. Wiffen does not mention his name, but Lord Campbell, in his "Lives of the Lord Chancellors," vol. i, reckons him among the ancestors of the Bedford family, notwithstanding the dissimilarity between the Armorial bearings of the two houses.

John Russell, "Orator clarissimus," Bishop of Lincoln and Lord Chancellor, held many offices of trust under three Sovereigns. He was born in the parish of St. Peter's, Winchester, in the beginning of the reign of Henry VI, and commenced his education there. At an early age he went to the University of Oxford, where he obtained the degree of Doctor of Decrees. In 1449 he was made fellow of New College; was afterwards appointed to a prebendal stall in Salisbury, and in 1466 to the Archdeaconry of Berkshire. On the latter appointment he removed to Court, where he was much noticed by Edward IV. In September, 1467, he was commissioned by the King, together with Lord Hastings, Lord Scales, and others, to conclude a treaty of marriage between the King's sister Margaret and the Duke of Burgundy. A few months later he was engaged in arranging the trade relationship between this country and Flanders. It was probably then, if not at an earlier period, that he became acquainted with our Printer. His name appears often after this as assisting in the negotiation of various treaties. In February, 1469-70, "Messire Galiard, chevalier; Thomas Vaghan, Escuier et Tresorier de la Chambre; et Jehan Russell, Docteur en Decret, Arcediacre de Berksuir," accompanied by Garter King at Arms, were commissioned by King Edward IV to invest the Duke of Burgundy with the Order of the Garter. On this occasion the oration which forms the foundation of the present article was delivered. The investiture took place at Ghent, and here, if Caxton were present, of which however there is no positive evidence, he would again make acquaintance with John Russell. In 1476, the Archdeacon was raised to the

bishopric of Rochester, and in 1480 translated to Lincoln. In March, 1483, he appeared as "Orator" before Pope Sixtus IV (see *Harleian MS.* No. 433), and was probably in Rome when his Sovereign, Edward IV, who had appointed him one of his Executors, breathed his last. In the short reign of Edward V, he was appointed Lord Chancellor, to which office he was re-appointed by Richard III. In 1485, he retired to private life, and died in January 1494. He was interred in Lincoln Cathedral, under an altar tomb in the Chantry Chapel, founded by him on the south side of the Lady Chapel, and in the inscription on his tomb, which is as follows, his employment on embassies is specially alluded to.

Qui sum quæ mihi Sors fuerat narrabo Johannes
Russel sum dictus seruans nomen genitoris
Vrbs Ventana parit studium fuit Oxoniense
Doctorem juris me Sarisburia donat
Archidiacono . legatum mittit in orbem
Rex et priuatum mandat deferre Sigillum
Cancelarij Regni tunc denique functus
Officio cupij dissolui viuere Cristo
Ecclesiasqz duas suscepi Pontificales
Roffa Sacrum prius . Lincolnia . condit in unum
Anno . milleno . C . quater . quater . atqz viceno
Bis septem iunctis vitalia Lumina claudo.

He was the first Chancellor of Oxford appointed for life, in which University he was very popular. England also should keep his name in memory if only for the great change he initiated in promulgating the Statutes of the Realm in the vulgar tongue, instead of Latin or French ; a practise continued ever after. Sir Thomas More thus draws his character : "A wyse man and a good, and of much experyence ; and one of the best learned menne undoubtedly that Englande had in hys time." The arms borne by Bishop Russell were, Azure, two chevronels, or, between three roses argent : also the more ancient bearing of argent, a chevron between three cross-crosslets fitchy sable. Both these, with his device, a throstle (?) carrying in its beak an inscribed scroll, IE SVIS LE RVSCELLVY may still be seen in the dining-hall at the ancient episcopal palace at Buckden.

In the British Museum (*Royal* 14 C vii) is an interesting manuscript "Matthaei Paris Historia a conquestu Angliæ ad A.D. 1259," containing a long Autograph by Bishop Russell, ending with the following maledictory colophon :—"Script̄ p manū meam ppriam apud bukdene x^mo die Junij A° 1488. Jo. Lincolñ. Qui deleuerit seu corruperit hoc scriptū / Anathema sit." Another manuscript (*Cotton. Nero.* D 2), "Chronicon Roffense ab orbe condito ad annum 1337" has also marginal notes in the Autograph of this learned Ecclesiastic. A still more interesting Autograph as showing the Archdeacon at

See Tanner's *Bib. Brit.*, page 647 ; and *The Judges of England*, by Ed. Foss. vol. iv, page 491. London, 1851. Also for a Note on his Arms, his Tomb, and his Palace at Buckden, see *Proceedings of the Lincoln Archæol. Institute*, 1848, page li. Also for his Embassies, *Rymer's Fœdera*, edit. 1710, vol. xi, pages 591, 598, 599, 601, 605, 613, 651, 737, 739, &c.,&c.

Bruges in 1467, when Caxton was Governor, occurs in a volume of "Cicero de Officiis," in the Public Library of Cambridge :—"Empt' p Jo. Ruscel. archidiaconū berkshyrie apud oppidū bruggense flandrie a° 1467 mens' Ap'l' 17° die."

EXISTING COPIES.

1. Earl Spencer.—*Perfect*, and uncut.—It appears to have been bound up by mistake in a volume of blank paper intended for manuscript alone, being in the original binding, and the whole volume otherwise consisting of the common manuscript hand of the 15th Century. The writing is carried on over both the initial and final blank pages of the printed tract. These manuscripts, of which Dibdin gives the titles, are of slight interest, and afford no indication of local execution. The printed copy measures $8\frac{1}{8} \times 5\frac{1}{2}$ inches. It was discovered in cataloguing the library of John Brand, which was sold by Mr. Stewart, in 1807, and where it appeared among the manuscripts (Part I, Lot 30) "A work on Theology and Religion, with five leaves at the end, a very great curiosity, very early printed on wooden blocks or type." The Marquis of Blandford bought it at the reasonable price of £2 5s. At the sale of his library in 1819 (Lot 5752), Earl Spencer was obliged to give £126 for it. It was for many years considered as unique.

2. Earl of Leicester, *Holkham*.—*Perfect* (the two inner leaves transposed), and in good preservation. Measurement, $7\frac{3}{4} \times 5\frac{1}{2}$ inches. Apparently part of a collection formed by Thomas, Earl of Leicester, in the reign of George II, when it was in the original vellum wrapper, but since bound by Bedford.

No. 8.—Infancia Salvatoris. *Quarto. Without Printer's Name, Date, or Place.* (147–?)

Collation.—Eighteen printed leaves, unsigned, consisting probably of one 4^{n} and two 3^{ns}, including a blank both at beginning and end.

Typographical Particulars.—The Type is all No. 2. There are 22 lines of uneven length to a full page, and a long line measures $3\frac{3}{4}$ inches. Without signatures, folios, or catchwords.

The Text begins thus on the recto of the first printed leaf :—

Hic Incipit Tractatus qui Intitulatur
Infancia ſaluatoris.
Exit edictū a Ceſare Auguſto vt de
e ſcriberetur vniuſus orbis Hec autem
deſcripcio prima facta eſt a preſide.
Sirie Cirino. Et ibant oms ut pfiterentur
ſinguli in ciuitatem ſuā Aſcendit et Joſeph

On the 17th verso, the last five lines—

Ualeāt
diu in dn̄o oēs legētes et audientes iſtū tracta
tum de infancia dn̄i ſcriptū et cōpletum quēad
modum a Judeis ꝑſcrutando didici et in ip̄oꝝ
Judeoꝝ codicibus inueni. Nomen autē meū
vobis nō indicabo eo qd' gloriā ꝓpriā nō quero

On Text ends on the 18th printed leaf, recto, with a full page :—

Nec credantur eſſe minus vera que hi ſcripta
ſunt eo qd' non ſunt canonizata cum apud
deū nichil eſt Impoſſibile / Multa en̄ duriora
et difficiliora pro nobis miſeris peccatoribus
facere et pati dignatus eſt. legant ergo et cre
dant qui volunt. qui nolunt abiciant legenti
bus credentibus et audientibus omnia que in
iſto volumine continentur et que ꝑ nobis paſ=
ſus eſt Jheſus fiant in redempcionē et requiem
ſempiternam amen.

Explicit Infancia ſaluatoris.

Virgo parens vixit ſexaginta tribus annis
Quatuor atqz decem fuit in partu benedicta
Triginta qz tribus cum nato vixerat annis
Sexqz decem ſola poſtqz xpriſtus ſubit aſtra
Eccleſiaſtici vij°. Si filii tibi ſint. erudi
illos et curva illos a puericia illoꝝ. Si filie
tibi ſint / ſerua corpus illaꝝ et non oſtendant
hilarem faciem tuam ad illas. Gregorius.
Quāuis q'ſ iuſtus ſit. tn̄ in hac vita nō debet
eſſe ſecur9 qz neſcit quo fine ſit terminandus.

The reverse of this is blank.

No Manuscript copy of this tract is in the British Museum. It differs entirely from *Royal* 13 A xiv, "De Xti infantia;" but agrees partially with the "Evangelium Infantiæ" attributed to St. James, and printed in vol. i of the "Codex apocryphus Novi Testamenti," by Fabricius. Of this latter there is a 14th-Century manuscript in the Public Library, Cambridge.

The only Existing Copy known is in the Royal University Library, Göttingen. It is in good condition, and was purchased in 1746 of Osborne, for this library, at fifteen shillings. (?) Ames described this very copy when in the library of Lord Oxford, but neither Herbert nor Dibdin could hear of its existence, nor discover it in the Harleian Catalogue. It is there nevertheless among the "Libri Latini. Quarto," and thus described, "Infantia Salvatoris Tractatus, *corio turcico*, *deaurat. Lond. apud Caxton*, *sine Loco*." (See *Catalogus Bibliothecæ Harleianæ*, vol. v, page 252, No. 7008).

No. 9.—The History of Jason. *Folio. Without Printer's Name, Place, or Date.* (1477?)

Collation.—Seventeen 4^{ns} and two $3^{ns} = 148$ leaves, of which the 1st is blank.

Typographical Particulars.—There is no title. The only Type used is No. 2. The lines are very uneven in length, the longest measuring 5 inches. A full page has 29 lines. Without signatures, folios, or catchwords. Space is left at the commencement of chapters for the insertion of a 2-line initial, with director.

The Text begins thus, on the 2nd recto, the 1st leaf being blank :—

¶ Or aſmoche as late by the comaũdement of the right hye & noble princeſſe my right redoubted lady / My lady Margarete by the grace of god Ducheſſe of Bour-

This prologue, which is by Caxton himself, finishes with 16 lines on the 3rd recto.

Moolt humblie beſekyng my ſayd moſt drad ſouerayn & naturel liege lorde the kyng and alſo the Quene to p don me ſo preſumyng .And my ſayd tocomyng ſouerayne lord / My lord the Prynce to receyue it in gree & thanke of me his humble ſubgiett & ſeruaũte. and to pardone me of this my ſimple and Rude tranſlacion / and all other that luſte to rede or here it / to correcte where as they ſhalle finde defaulte

Here endeth the prologue of the tranſlatour

On the verso, with a 2-line initial, commences the Author's prologue.

The prologue of thauctor

¶ Ye galeye of myn engyn floting not long ſyn in the depnes of the ſees of diuce aũcient hiſtories in ſuche wiſe as I wolde haue brought myn eſperite vnto the porte

finishing on the 4th recto,

> he was sone to Erictheus the·xxix·sone of Jupiter, As ye may see more playnly in the·xiij·book of the Genelagye of goddes the .xxiiij·Chapytre

The verso is blank. On the 5th recto the work itself begins, with space for a 3-line initial,

> Ncientlp the kynges and Princes of hye felicite

The Text ends on the 148th verso,

> among the moſt worthy·And after this preſent life eũ-laſtinglife in heuen who grant him ꝙ vs that boughte vs with his bloode bleſſyd Jhus Amen

Manuscripts.—This work having been, as we gather from the prologue, translated for the purpose of printing, we cannot expect to find manuscripts of an earlier date than the printed book. In the Public Library, Cambridge, there is a 15th-Century transcript from the printed edition, but without prologues, and wanting some leaves at the end. There is also a Dutch version (*Addit.* 10290) in the British Museum.

Remarks.—As already noticed when treating of the original French version of "Jason" its Compiler was Raoul Lefevre, Secretary to the Duke of Burgundy, and while in the service of the Duchess it seems most probable that Caxton became possessed of a copy. The date of imprint has been generally attributed by Bibliographers to the year 1475, but this is, I think, too early. The features of Caxton's history about that time seem to point, as already shown in Vol. I, to the year 1476 as the date of his settlement in England; and November 18th, 1477, is, as we know, the day on which the printing of "Dictes" was finished. Now the typographical appearance of "Jason" proves it to have been one of the very earliest products of the Westminster Press, and Caxton's remarks in the prologue to "Golden Legend" show the translation to have followed "The Recuyell" and "Chess-Book." The evidence, therefore, seems to point to a date immediately preceding "Dictes," or the early part of 1477, when the young Prince, to whom it was dedicated, would be six years old, and much more likely to make use of the work than if presented to him two years earlier.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 3)—*Not quite perfect*, several leaves at the beginning having been mended, and the 8th partially supplied in facsimile by Whittaker. A red-ink line is ruled round every page. Clean, and free from manuscript notes. Measurement, $10\frac{3}{8} \times 7\frac{1}{2}$ inches.

2. Oxford. *Bodleian.—Imperfect*, wanting two leaves in the middle. Slightly stained, and with manuscript notes. Measurement, 10 × $7\frac{5}{8}$ inches. On the 1st page is the Autograph "John Marsh, Bury."

3. Earl of Ashburnham.—*Perfect.* The finest copy known, being uncut, and having the original blank. Slightly stained. Measurement, $11\frac{1}{4}$ × 8 inches. From the library of R. Heber.

4. Earl Dysart.—*Perfect*, with the original blank and some additional blanks at the end; slightly soiled and patched at the beginning. Measurement, 10 × $7\frac{1}{4}$ inches. From the Harleian Library.

5. Earl Spencer.—*Perfect.* Slightly stained. Measurement, 10 × $6\frac{7}{8}$ inches. From the library bequeathed by Dean Honeywood to Lincoln Cathedral, the Dean and Chapter having disposed of this and others to Dr. Dibdin in 1811.

6. J. Lenox, Esq., *New York.—Imperfect*, wanting a leaf in the middle; otherwise a fine copy. Measurement, $10\frac{1}{2}$ × $7\frac{1}{2}$ inches. From the White Knights Library.

A fragment of ten leaves, extracted from an old book-cover, is in King Edward VI Grammar School, St. Albans. (See Remarks under "Boethius.")

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £	s.	d.	Purchaser.
1682	86	Richard Smith	0	5	1	——
1698	73	Dr. Bernard	0	3	6	——
a 1743	III. 3504	R. Harley		——		Osborne, Bookseller.
—	V. 1735	Ditto		——		Ditto.
a 1751	2364	Osborne (Bookseller)	1	1	0	J. West.
1752	2250	Ditto	1	1	0	——
a 1773	2480	J. West	4	4	0	J. Ratcliffe.
a 1776	1665	J. Ratcliffe	5	10	0	——
1785	2142	Anonymous	7	12	0	J. Edwards.
1811	—	Lincoln Cathedral		——		Earl Spencer.
a 1817	832	John Erskine	162	15	0	G. W. Taylor.
b 1819	2368	Marquis of Blandford (*i. l. l.*)	85	1	0	——
1820	1110*	A. Littledale	75	0	0	——
a 1823	II. 445	G. W. Taylor	95	11	0	R. Heber.
b 1831	447	W. S. Higgs	87	3	0	J. Wilkes.
a 1834	IV. 1836	R. Heber	87	0	0	Payne, Bookseller.
b 1847	1409	J. Wilkes	121	0	0	J. D. Gardner.
b 1854	460	J. D. Gardner	105	0	0	J. Lenox.

No. 10.—The Dictes and Sayings of the Philosophers. *Folio.* *"Enprynted by me William Caxton at Westmestre."* 1477. *First Edition; without Colophon.*

Collation. Eight 4ns and two 3ns, or 76 leaves, of which the 1st is blank.

Typographical Particulars.—There is no title-page. Only Type No. 2 is used. The lines are of very uneven length, the longest measuring 5 inches; 29 lines to a full page. Without folios, catchwords, or signatures. Space is left at the beginning of chapters for the insertion of 3-line initials, with director.

Commencing with a blank leaf, Earl Rivers's prologue follows.

The Text begins thus, on the 2nd recto:—

> Here it is ſo that euery humayn Creature by the
> W ſuffrañce of our lord god is born̄ & ordeigned to
> be ſubgette and thral vnto the ſtormes of fortune
> And ſo in diuerſe & many ſondry wyſes man is perplex=

The prologue finishes half-way down the 3rd recto—

> rather ſyn after my rudenes not expert / I in my manere folo=
> wed my coppe and the ground I had to ſpeke vpon / as
> here after enſiewis.

The verso is blank. The work itself commences on the 4th recto, with space left for a 4-line initial, with director.

> Edechias was the firſt Philoſophir by whoom
> E through the wil and pleaſer of oure lorde god
> Sapience was vnderſtande and lawes reſcey=
> ued. whiche Sedechias ſaide that euery crea=
> ture of good beleue ought to have in hym ſixtene vertues

The work concludes on the verso of the 73rd folio at foot, and is followed on the 74th recto by Caxton's epilogue and additions, commencing with space for 3-line initial.

> Ere endeth the book named the dictes or ſayengis
> H of the philoſophres enpryntd / by me william
> Caxton at weſtmeſtre the yere of our lord · M ·
> CCCC · Lxxvij · Whiche book is late tranſlated out of

The Text ends on the 76th verso, with a short page of 16 lines—

> poſicion in this world / And after thys lyf to lyue euer=
> laſtyngly in heuen Amen

Et ſic eſt finis . · .

This book is remarkable as being the first which bears a plain statement of the place and time of its execution. It is thought by some to be really the first book printed in England. A few of the quarto pieces may perhaps have preceded it, but there is none that can be proved of earlier workmanship, and if, as there seems good reason for supposing, Caxton did not settle at Westminster before 1476, he would not have had time to produce much.

MANUSCRIPTS of this work are not uncommon. The British Museum possesses one in Latin, three in French, and two in English. *Additional*, 16906, is a beautifully illuminated manuscript on vellum, in the original Latin, 15th Century.—*Royal*, 16 F x, on parchment, 15th Century, "Cy commence les dis moraulx des philosophes translatez de latin en frācois par noble homme Messire guilleme de Tignonuille . cheualier;" this contains the chapter of Socrates on women.—*Royal*, 19 A VIII, on paper, 15th Century, the same as the last.—*Royal*, 19 B IV, vellum, 15th Century, same as the last. Of the two English manuscripts, one is the translation of Lord Rivers, apparently a copy from the first printed edition, and the other an earlier translation by Stevyn Scrope, both having points of great interest. The earlier, *Harl.* 2266, is on paper, 15th Century. Unfortunately this is in a very dilapidated state, wanting some leaves at the beginning and in the middle. The following colophon however remains :—"This boke byfore wretyn is callid in frensh l'rīs ditz de philosophi⁹ and in Englysh for to sey the doctryne & y^e wysedō of the wyse auncyent philysophers as arystotle plato socrates tholome & suche oy^r translatid out of laten in to frensh to kyng Charles the vj^te of fraunse by wyllyam tyngnovyle knyght late provest of y^e Cyte of parys. And syth now late translatyd out of frensh tung in to englysh the yer of our lord M cccc l to John Fostalf knyght for his contemplacōn & solas by stevyn scrope squyer sonne in law to the seide Fostalle. Deo gracias." From this we learn that the translation of Stephen Scrope preceded that of Lord Rivers by about 26 years, and, on comparing the two, there seems reason for supposing that the Earl may have cast a glance over the performance of his predecessor while making his own translation. As a reason for this opinion compare the following short extract :—

STEVYN SCROPE. 1450.
(Harl. MS. No. 2266, fol. 7*a*.)

Oomer was an Auncyent vercefier in grece & of the grettest estate among the grekys And he was after moyses v c yere & lx the which did many good thynggis & all y^e vercefiers of grece folowid his techyng.

EARL RIVERS. c. 1476.
(From Caxton's 1st edition.)

oMer was an anucient vercifier in Grece and of the gretest astate there. he was after moyses / v . c . lv . yere he made many goode thingis · and alle the vercifiers of grece folowed his discipline.

The other English manuscript, *Addit.* 22,718, is on paper, and a verbatim copy from

Caxton's printed edition, bearing date 28th November, 1477. The copyist has transmitted his name, "Thomas Cokke," in the following couplet:—

Si tho ponatur . et mas sibi associatur
Et Cokke addatur . q scripsit sic nocitatur

It is an interesting fact that until the presentation of this volume to the Museum by Sir W. C. Trevelyan, Bart., in 1859, it had remained in his family since the year 1479, as appears from various Autographs in the volume. The only other we will notice is the oft-quoted but much over-rated manuscript in the Archiepiscopal Library, Lambeth. It is on vellum, and has one inconsiderable illumination, famous only on account of giving the sole representation known of Edward V. Earl Rivers is presenting a copy on bended knee (probably this very one) to the Prince, who is seated on his throne. By the Earl's side is pourtrayed an ecclesiastic with shaven crown, probably "Haywarde," whose name appears at the end of the volume as the writer. We may suppose the Earl to be in the act of reciting the metrical prologue which appears at the commencement, and the first five lines of which are—

This boke late translate here in sight
By Anthony Earl *(erasure)* that vertueux knyght
Please it to accepte to youre noble grace
And at youre conuenient leysoure and space
It to see reede and vnderstonde

The writing is the usual secretary hand of the 15th Century,[1] and the date of transcription, as given in the colophon, is December 29th, 1477, or about six weeks after the publication of Caxton's printed edition, of which it is a verbatim copy, with the addition of the metrical prologue already noticed, and the following paragraph which precedes Caxton's prologue to the chapter on women—"And suffice you with the translation of the sayinges of thes Philosophres, And one William Caxton atte desire of my lorde Ryuers / emprinted many bokes after the tonour and forme of this boke / whiche Willm̃ saide as foloweth:" then comes Caxton's chapter. In the Imperial Library, Paris, are the following manuscripts :—Latin 6652; French 7068[3] and 7204.

Remarks.—The Latin manuscripts, the earliest of which appears to have been executed about 1350, afford no clew to the name of the Author. The French translation is unanimously attributed to the celebrated Provost of Paris, Guillaume de Tignonville, who died in 1414.

The history of the English translation of this work is interesting. It appears that Earl Rivers, moved thereto by remembrance of relief from many worldly adversities, determined to pay his vows at the Shrine of St. James of Compostella. In the British Museum (C. 18. e. 2) is "An Abbreviation of the graces and indulgences which

[1] Dibdin, who evidently never saw it, describes it as "written in a fine roman type!"—*Typ. Ant.* i, page 62.

Alexãder vj granteth to all true believing people of every sexe or communite of the grete hospytall of Saynt James of Cõpostella." This shrine had been for many years the favorite resort of those who intended a short pilgrimage. Many ships, and those of the largest burthen, were engaged in this passenger traffic, the chief port of embarkation being Southampton. Thence in the year 1473 the Earl sailed, and while on the voyage Lewis de Bretaylles, a Gascon Knight,[1] at the court of Edward IV, showed the Earl a copy, in French, of "Les dits moraux des philosophes," with which Lord Rivers was greatly delighted, retaining it for more intimate perusal. On his return to England, in the same year, the King appointed him one of the Governors of the Prince of Wales; and now, having more leisure, the Earl began a translation of the work into English, which, however, notwithstanding the assistance of an earlier translation by Scrope, occupied him some years, supposing it to be completed only a short time previously to its being printed in 1477. Earl Rivers evidently had a good opinion of Caxton's literary abilities, for he requested him "to oversee" his translation before printing it, and the result was the addition of a chapter "towching wymmen," introduced by a very characteristic prologue from Caxton's own pen. This prologue is replete with a quiet humour, which seems to reveal to us more of Caxton's real disposition than all his other writings. It proves also the intimate terms which must have existed between Lord Rivers and himself. (For a reprint, see Vol. I, page 141).

We may infer that this, the 1st edition, had a rapid sale, as about 1481 a 2nd edition (described further on) was produced in the same type, and page for page, the same as the original. To enable the reader to form his own judgment, facsimile plates of the last lines of the 1st edition; of the same with the unique colophon; and of the last lines and colophon of the 2nd edition, have been appended.

EXISTING COPIES.

1. British Museum. *General Library.*—(C. 21. d.) Made *perfect.* It wanted three leaves when purchased of Mr. Maskell, but was perfected from a copy already in the Museum. In poor condition, being much stained, mended, and scribbled over. Measurement, $9\frac{1}{8} \times 6\frac{1}{2}$ inches. On the last page is the Autograph of "Tho: Cardyffe."

2. The same.—(C. 21. d.)—Very *imperfect*, wants the 1st printed leaf, 24th, 31st, and last two. Much stained; every leaf cut close to the text, and mounted. Measurement, $8\frac{3}{4} \times 6\frac{1}{2}$ inches. Autographs of "Reginald Hughes" and "Edward Leight." Purchased in 1856, of Mr. Stevens, being the copy referred to above.

3. Cambridge. *Public Library.—Imperfect*, wanting the 1st printed leaf. In poor state, much soiled, and scribbled over. Measurement, $11\frac{3}{4} \times 7\frac{3}{8}$ inches. In Bishop More's collection.

[1] Louis de Bretaylles was noted for his prowess in the field. A curious challenge, exceeding in extravagance anything found in the old Romances, is preserved in Lansd. MS. No. 582. It was accepted by Sir Jehan de Chossa in a similar style.

4. THE SAME. *Trinity College.—Perfect*, and in good condition. Measurement, 11 × 8¼ inches.

5. EARL SPENCER.—*Perfect*, in good condition, and clean, with the original blank. A copy of the large type "Hand Bill" is preserved in the beginning. Measurement, 10 × 7¼ inches.

6. THE SAME.—Another copy. *Not quite perfect*, half of the 1st printed leaf being torn away; clean and large. Measurement, 11½ × 8 inches. From Ratcliffe's library. This volume is interesting, as presenting the following unique distinction of a printed colophon at the end of the epilogue, the same in substance, but differing in orthography and arrangement from the colophon appended to the 2nd edition. (See the Plate).

> Thus endeth this book of the dyctes and notable wyse sayenges of the philosophers late translated and drawen out of frenshe into our englisshe tonge by my forsaide lord Therle of Rypuers and lord Skales · and by hys comandement sette in forme and emprynted in this manere as ye maye here in this booke see Whiche was fynisshed the. xviij. day of the moneth of Nouembre. & the seuenteenth yere of the regne of kyng Edward the. fourth.

A slight examination will convince any one that the types and "setting up" of this copy are identical with the others; yet no other known copy of this edition has any colophon at all, and although at first sight this may appear to be printed with a blacker ink than the other portion of the page, and therefore to be a later addition, yet a careful examination leads to the conclusion that this appearance is due entirely to the blue lines which surround the type setting off the colour of the ink, and that the colophon is genuine, and was printed by the same pull of the press as the remainder of the page. That very few copies were issued with this addition may be inferred from the fact of ten others having come down to us without it. It is indeed hard to imagine what reason could have induced Caxton to add the colophon at all, as the Translator's name, the Printer, with the place and year of imprint, are plainly stated in the epilogue. It was probably an afterthought, when there remained only a few sheets to be printed.

7. EARL OF ASHBURNHAM.—*Perfect;* slightly soiled, and with few manuscript notes. Measurement 11⅛ × 7¾ inches.

8. EARL OF JERSEY.—*Imperfect*, wanting the last two leaves. Slightly stained. Measurement 10⅞ × 7¾ inches. At the end is Caxton's "Moral Prouerbes of Christyne."

9. H. HUTH, ESQ.—*Imperfect*, wanting 7th, 49th, and 73rd leaves. Very fine and clean. Measurement, 11⅛ × 8⅛ inches. Purchased for £80 from Lilly.

10. The Miller Library.—*Perfect*, with original fly-leaf. Uncut, clean, and free from manuscript. Measurement, $11\frac{1}{2} \times 8\frac{3}{8}$ inches.

11. ———————— Esq.—*Imperfect*, wanting the last three leaves. Rather soiled. Measurement, 10 × 7 inches. Purchased anonymously at Dr. Bliss's sale.

SALE PRICES.

No notice having been taken in the early catalogues of any diversity of edition, it has been found impossible to class all the books with accuracy. Those copies, therefore, of which the edition is uncertain have the particulars inserted here, with the 1st edition, notices of the 2nd or 3rd editions appearing under their respective heads.

FIRST EDITION.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743	III. 1558	R. Harley	——	Osborne, Bookseller.
b 1743	V. 1697	Ditto	——	Ditto.
1751	563	Osborne, Bookseller	1 11 6	——
a 1756	2025	Bryan Fairfax (*i.* 2 *l.*)	6 0 0	Francis Child.
b 1776	1217	John Ratcliffe	15 15 0	Ralph Willett.
b 1813	754	Ralph Willett	263 10 0	Earl Spencer (?)
1816	1267	C. S. Portal	52 10 0	W.
c 1832	324	John Broadley (*i.* 3 *l.*)	14 0 0	R. Heber,
c 1834	I. 2328	R. Heber	10 3 6	Dr. Bliss (?)
1847	103	J. H. S. Pigott	31 10 0	——
1854	1130	C. W. Loscombe (*i.*)	89 0 0	Stevens, Bookseller.
1856	279	D. Laing (*i.* 3 *l.*)	68 0 0	Lilly, Bookseller.
c 1858	I. 1496	Dr. Bliss	44 0 0	——

EDITION NOT DISTINGUISHED.

1698	III. 87	Dr. Bernard (1st, 2nd, or 3rd)	0 5 4	——
1736	1001	Thomas Hearne (ditto)	——	——
1790	—	C. Chauncey (ditto)	16 16 0	——
1807	792	Sir J. Sebright (1st or 2nd)	31 10 0	——
1827	I. 838	John Dent (ditto)	15 15 0	——
d 1829	2510	George Hibbert (ditto)	46 4 0	P. A. Hanrott.
d 1833	I. 2322	P. A. Hanrott (ditto)	43 1 0	——

No. 11.—Horæ, Fragment of. *Octavo. Without Printer's Name, Place, or Date.* (1478 ?)

The Collation is necessarily omitted, as only a fragment of the entire work is known.

Typographical Particulars.—Type No. 2 only. Lines very uneven in length, the longest measuring 2¼ inches ; 12 lines to a full page. Without signatures, catchwords, or numerals. Space at the beginning of paragraphs for the insertion of 2-line initials.

The following is the whole of the fragment :—

FIRST LEAF.

RECTO.

ſue ſalutarem conſequātur
effectū
Beatus nicholaus ad
huc puerulus multo ieiu=
nio macerabit corpus
Ora pro nobis beate nicho
lae Ut digni efficiamur
pmiſſione xpriſti Orem9
eus qui beatū nicho=
laum pontificē tuū ī
numeris decoraſti miracu=
lis tribue nobis queſumus

VERSO.

vt eius meritis et precibꝫ
a gehenne incendijs libere=
mur ℙ Ma
ria ergo vnxit pedes iheſu
et extерſit capillis capitis
ſui et domus impleta eſt ex
odore vnguēti. Dimiſſa
ſunt ei peccata multa q̄m
dilexit multum Oremus
argire nobis clemen
tiſſime pater quo ſic
beata maria magdalena

SECOND LEAF.

RECTO.

vnigenitum tuum ſuper
omīa diligendo ſuoꝝ obti=
nuit veniam peccaminū ita
nobis apud miſericordiam
tuam ſempiternā impetret
beatitudinem
Virgo ſancta
katherīa grecie gēma vrbe
alexādria coſti regis erat
filia Ora pro nobis beata
katherina Ut digni effici
amur pmiſſione xp̄i Ore9

VERSO.

mp̄s ſempit'ne deus
qui corpus glorioſe
virginis et martiris tue
katherine corp9 in montem
ſinaꝝ ab āgelis deferri ius
ſiſti cocēde ppicius vt eius
obtentu nos ad artem uir
tutū prouehi vbi viſionis
tue claritatem mereamur
intueri ℙ
Erat autem mar
gareta annorum quīdecim

The 3rd, 4th, 5th, and 6th leaves of the quaternion are wanting. They made a half-sheet, which went inside the half-sheet under description.

SEVENTH LEAF.

RECTO.

vbi patris · vbi nati · tui et
amoris sacri · frui meria=
mur gloria â Uidimus
stellam eius in oriente
Et venimus cū muneribz
adorare dñm Oremus
Eus qui tres ma=
gos orientales Ja=
spar Melchior et Baltha=
sar ad tua cunabula vt te
misticis venerarentur mu=
neribus sine impedimento

VERSO.

stella duce duxisti · concede
ppicius vt per horum triū
regum pias intercessiones
et merita comemoracionū
nobis famulis tuis tribu=
as · vt itinere qno ituri su
mꝰ · celebritate · leticia · gra
cia · et pace · te ipo sole vero
vera stella · vera lumīs luce
ad loca destīata ī pace et sa
lute et negocio bene pacto
cū omī pꝓsperitate · salui et

EIGHTH LEAF.

RECTO.

sani redire valeamus Qui
omnia secula seculorum â
viuis et regnas deus Per

O pulcra precipuum rosa
dās odorē florēs imppetuū
ante creatorē 9cupiuit spe
ciē tuā rex celoꝝ pduc nos
ad requiē barbara poloꝝ
Ora pro nobis beata ùgo
barbara . Ut digni efficia=
mur pmissione xp̄i Oreꝰ

VERSO.

Ntercessis quesumꝰ
beate barbare virgi=
nis et martiris tue glori=
osa nos ptegat · vt per
eius interuentum glorioſiſ
simi corporis et sanguinis
domini nostri ihesu xpristi
sacramentum ante vite
nostre exitum cum vera fi=
de et confessione accipere
mereamur Per dñm â
Benedicamꝰ dño Deo gs

Remarks.—From the small portion remaining of the original work it is impossible to state with accuracy under what particular class of service-books it should be ranged. To all appearance it is part of a Primer, or "Horæ secundum consuetudinem Angliæ;" though its diminutive size renders it improbable that it contained, as well as the Hours, the Litany, the Vigils of the Dead, and all the miscellaneous prayers usually found in this class of books. The above fragment will be found to include the following portions of the Suffragia at Lauds:—St. Thomas of Canterbury (the last few words only), St. Nicholas, St. Mary Magdalene, St Katharine, St Margaret; after which, in the four leaves that are

wanting, there is room for All Saints, the Prayer for Peace, the Versicle and Response, Benedicamus domino, Deo gracias, and the commencement of the Suffragia of the Three Kings, the rest thereof occupying, as above, the head of the second portion of the fragment. Then follow the Suffragia of St. Barbara and the concluding verse Benedicam⁹ dño Deo ḡs, with which the service ends. On comparing this with the Horæ of the same period it will be seen that these prayers always occur at the end of Lauds, and are-peculiar in their order to the English Church, with the exception of the Three Kings and St. Barbara, which, in this sequence, are peculiar to this fragment. Suffragia of the Three Kings, and of St. Barbara, are found amongst the miscellaneous commemorations in most of the English Primers ; but those of St. Barbara, as found in this fragment, differ altogether from those which occur elsewhere. The evidence which a perfect volume might afford being wanting, the following suggestion, by Mr. Bradshaw, of Cambridge, is offered :—It is well known that the Esterlings were a thriving and influential Corporation in Caxton's time, consisting of German Merchants from the *City of Cologne* and the other Towns in the Hanseatic League, and occupying the Steel Yard in Cannon Street as their London residence, with All Hallows the Great as their Parish Church, and *St. Barbara* as their Patron Saint. Now in their accustomed service, comprising Matins and Lauds, the Suffrages of the *Three Kings of Cologne*, which, as already remarked, do not commonly occur at those hours, would be most appropriate, not on account of the name so much as the subject of the prayer, which is for success in trade, and for peace and health in travelling ;—"concede propitius .... ut itinere quo ituri sumus, celebritate, letitiâ, gratiâ et pace, ad loca destinata in pace et salute et negotio bene peracto cum omne prosperitate, salvi et sani redire valeamus." This alone proves very little, but when we find that the next suffrages are those of *St. Barbara*, whose name never occurs in the English Lauds, but to whom the Esterlings prayed as their Patron Saint, it becomes probable that the fragment before us was part of an Anglican Primer (or Horæ), with additional prayers, for their especial use. And if these German Merchants, in whose country the Typographic Art had made great progress, wished to have this, their daily service, printed, to whom could they go but to Caxton, the only Printer then in England.

Should this view be correct it considerably increases the bibliographical value of the fragment, which is otherwise of great interest as being, in all probability, the earliest English-printed service in existence; and which, from the unevenness in the printing and the early types, must have been one of the first products of the Westminster Press.

The fragment on which the foregoing remarks have been founded is in the Bodleian Library (Douce Fragments). When originally extracted from an old book-cover it formed a half-sheet, but now two quarters. They measure $4\frac{3}{4} \times 3\frac{3}{8}$ inches, and $4\frac{1}{2} \times 3\frac{3}{8}$ inches.

No. 12.—Chaucer's Canterbury Tales. *Folio. Sine ullâ notâ. First Edition.* (1478?)

Collation.—Forty 4^{ns}, one 3^{n}, one 5^{n}, one 3^{n}, one 5^{n}, one 3^{n}, one 5^{n}, and one 2^{n}; making together 372 leaves, of which the 1st only is blank.

Typographical Particulars.—There is no title-page. The only Type used is No. 2. The lines in the prose portions are very unevenly spaced, but the longest measure 5 inches; 29 lines to a full page. Without folios, signatures, or catchwords. Space is left at the beginning of chapters for the insertion of 2 and 3-line initials, with a director. The book commences with a blank leaf, after which is the prologue to the Tales, with a space 3 lines deep for the insertion of an initial.

The Text begins thus :—

Han that Aprill with his ſhouris ſote
wn And the droughte of marche hath ꝑced ꝑe rote
And badid euery veyne in ſuche licour
Of whiche vertu engendrid is the flour

On the 372nd leaf recto are the following lines, being the conclusion of the Parson's tale :—

tificacion of ſynne / To that ylk he vs brynge that bought
with his precyous blood Amen.

Explicit Tractatus Galfridi Chaucer de
Penitencia vt dicitur pro fabula Rectoris.

The reverse is occupied by what is called Chaucer's retractation, commencing—

n Ow pray I to hem alle that herkene this litil treatyſe

and ending—

deus. Per omnia ſecula ſeculoꝝ Amen.

which concludes the volume.

Manuscripts.—There are three complete copies in the British Museum; *Harl.* 7334, vellum, 14th Century, with beautiful initials; *Royal* 18 C II, vellum, 15th Century; *Lansdowne* 851, vellum, 15th Century, with a poor miniature of Chaucer at the beginning. Imperfect copies—*Harl.* 1239, 7333, 7335; *Sloane* 1685, 1686.

Remarks.—Chaucer and his poetry have been so often the theme of able writers that no account of either need be added here. From the life of the Poet, by Sir Harris Nicolas, I gather the following facts, which are curious only as having an exact parallel in Caxton's history. Chaucer was probably born in Kent, and at any rate had relatives and owned property there; Caxton was born in Kent. Chaucer was sent by his

sovereign on an embassy to the Low Countries—so was Caxton.—Chaucer was a Citizen of London (see a notice from the City Records in *Gentleman's Magazine*, March, 1859), though in what company does not appear; Caxton was a Liveryman of London. And, lastly, they both ended their days in a house under the shadow of Westminster Abbey.

EXISTING COPIES.

1. British Museum. *King's Library.—Perfect.* Not very clean, and with manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. At the beginning are inserted:—a manuscript letter from Mr. Rudd; one from Mr. West, in whose library this volume once was; a facsimile copy of the lease of Chaucer's house in Westminster; and a faded copy of Occleve's well-known portrait in *Harl. MS.*, No. 4866.

2. The same. *Grenville Library.—Imperfect*, wanting the 1st printed leaf, half of 2nd, 6th, 7th, and last 3; in all $6\frac{1}{2}$ leaves, supplied in facsimile. Washed, but in good condition. Measurement, $11\frac{1}{8} \times 8$ inches.

3. Oxford. *Merton College.—Perfect*, clean, and free from manuscript notes.[1] At the commencement of each tale the margin is beautifully illuminated. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

4. Earl of Ashburnham.—*Imperfect*, wanting the first 7, and 8 other leaves, numerous leaves having been added since the volume was in Mr. Heber's Library. Slightly stained. Measurement, $11\frac{1}{4} \times 7\frac{7}{8}$ inches.

5. The same.—*Imperfect*, wanting the first 14 printed leaves, 26 in various parts, and 37 at the end. A poor soiled copy. Measurement, $11\frac{1}{4} \times 8$ inches. Procured from a Bookseller at Bristol.

6. Earl Fitzwilliam.—*Imperfect*, wanting the 1st printed leaf, 312th, and last. Slightly stained and torn. Measurement, $8\frac{1}{8} \times 7\frac{3}{4}$ inches. Ratcliffe's copy.

7. Earl Spencer.—*Imperfect*, wanting the 1st, 2nd, and 6th leaves of the prologue and 3 in the tale of the Clerk of Oxenforde. All supplied in beautiful facsimile by Whittaker. Clean throughout. Measurement, $9\frac{5}{8} \times 7$ inches.

8. Earl Dysart. *A large fragment*, 102 leaves, much cut and torn, beginning in Wife of Bath's Tale and ending in the Shipman's Tale. Measurement, $11 \times 7\frac{7}{8}$ inches.

9. H. Huth, Esq.—*Imperfect*, wanting 2 leaves at the beginning, 8 at the end, and 6 others, which are supplied in facsimile. Purchased in 1860 of Mr. Lilly, who procured it from Ireland. Measurement, $10\frac{1}{2} \times 7\frac{1}{8}$ inches. Autographs of "John Gifford" and "Mary Gifforde."

Eight leaves, very dirty and cropped, rescued from an old binding, are among the Douce fragments in the Bodleian, and a leaf of the "Cokes Tales" is in the British Museum (634 m).

[1] Dibdin says imperfect, which is an error.—*Decam.* vol. iii, page 404; *Bib. Spenc.* iv, 292.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1760 ...	821 ...	Joseph Ames (*i.*)	——	——
1773 ...	2274 ...	J. West (*p.*)	47 15 6	George III.
1776 ...	1226 ...	J. Ratcliffe (*i.*)	6 0 0	Shropshire.
1815 ...	355 ...	Spencer duplicate (*i.*)	48 6 0	Longmans, Booksellers.
1826 ...	596 ...	J. Inglis (*v. i.*)	12 10 0	Harding, Bookseller.
1833 ...	I. 1704 ...	P. A. Hanrott (*v. i.*)	9 15 0	Thorpe, Bookseller.
1834 ...	IV. 815 ...	R. Heber (*v. i.*)	10 15 0	B. H. Bright.
1845 ...	1240 ...	B. H. Bright (*v. i.*)	21 0 0	Earl of Ashburnham.
1861 ...	—— ...	Lilly, Bookseller (*i.* 16 *l.*)	300 0 0	H. Huth.

No. 13.—The Moral Proverbs of Cristyne. *Folio.* "*Enprinted by Caxton At Westmestre*", 1478.

Collation.—Two sheets, or 4 leaves, all printed.

Typographical Particulars.—The only Type used is No. 2. Being in metre the full length of a line does not appear. 28 lines to a page. Without signatures, catchwords, or folios. Space for a 2-line initial, with director.

The Text begins, with a head-line on the 1st recto, thus :—

The morale prouerbes of Criſtyne

t He grete vertus of oure elders notable
Ofte to remembre is thing profitable
An happy hous is . where dwelleth prudence

The Text ends on the 4th verso,

At weſtmeſtre . of feuerer the . xx . daye
And of kyng Edward / the . xvij . yere vraye

Enprinted by Caxton
In feuerer the colde ſeaſon

(A facsimile of the last page is appended).

Manuscripts.—*Harleian* No. 4431, is a beautifully illuminated vellum volume, containing the writings of Cristyne in their original tongue, and includes "Les prouerbes moraulx;" copies also are in the *Bib. Imp., Paris*, Nos. 7088 and 7204, the latter apparently unrecognised by M. Paris. No manuscript of the English version is known.

Remarks.—Cristyne de Pise was, with the single exception of Joan of Arc, the most famous woman of her age. She was born A.D. 1363, in Italy, and, at the early age of

fifteen, married Étienne Castel. After a few happy years her husband was taken from her by death ; and now, although, to quote her own words, "nourri en delices et mignottemens," she found herself almost in destitution, with aged parents and three young children dependent upon her. Fortunately her father, who had been Physician to Charles V of France, had taken great pains in her education, by which she had well profited. Urged on by necessity she devoted herself to a literary life, and soon became famous. Her writings, which show a vast amount of reading, were ever on the side of virtue, morality, and peace. Her unimpeachable life assisted the tendency of her writings, and both were an honour to the age in which she lived. For many years her labours were incessant. After a last song of rejoicing on the victories of the French arms under "La Pucelle" she retired to a Convent for the remainder of her days. The date of her death is unknown. The Biographers of Cristyne vie with one another in her praises. There is a charming Monograph upon her, by M. Raimond Thomassy, entitled *Essai sur les Ecrits Politiques de Christine de Pisan.* 8vo. Paris, 1838. See also *Les Msc. Fran.*, vol. iv, page 186 ; and *Mém. de l'Acad. des Insc.*, vol. ii, page 762.

"Les prouerbes moraulx" were originally composed as a supplement to "Les enseignemens moraux," written by Cristyne for the instruction of her son, Jean Castel, who passed a part of his youthful days in the service of the Earl of Salisbury, in England.

In the "Fayttes of Arms," translated and printed by Caxton at a later period, we meet with another production of the same Authoress.

The translation of these proverbs into English by Earl Rivers appears to have taken place about the same period as his longer effort the "Dictes of the Philosophers." And here we may notice that the Earl has been credited by Horace Walpole and Dr. Dibdin with the pedantic design of making nearly all the lines of his translation end with the letter "e." A very cursory examination of the poetry of the 15th Century will show a similarity of termination, which in fact was unavoidable in the semi-French state of the English tongue at that period.

EXISTING COPIES.

1. Earl of Jersey.—*Perfect*, slightly stained. Bound at the end of Caxton's edition of "The Dictes." It is not noticed in the Fairfax or Osterley catalogues. From the Harleian Library. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches.

2. Earl Spencer.—*Perfect* and clean, but much cropped. Measurement, $10\frac{1}{2} \times 6\frac{3}{4}$ inches.

Dr. Dibdin states (*Bib. Spenc.* iv, 224) that copies of this tract were in the British Museum and the King's Library. This is, however, erroneous, there being no trace of it ever having been in either collection.

3. The Miller Library.—*Perfect*, slightly stained. Every leaf mounted. Measurement, $11\frac{5}{8} \times 8\frac{1}{8}$ inches. Formerly in the library of Mr. Grenville, whence, by exchange, it passed into the collection of Sir Francis Freeling, at the sale of which it was purchased by Mr. Miller.

A private reprint, with types in imitation of the original, has been executed by Mr. Blades.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743	III. 1558	R. Harley *(Bound with "Dictes")*	——	Bryan Fairfax.
b 1743	III. 3507	Ditto	——	——
b 1773	2283	J. West	5 10 0	G. Mason.
a 1756	2025	Bryan Fairfax	6 0 0	Francis Child.
1836	885	Sir Francis Freeling	38 0 0	W. H. Miller.

No. 14.—Stans Puer ad Mensam—Moral Distichs—Salve Regina. *Quarto. Sine ullâ notâ.* (*Ante* 1479).

Collation.—One 2^n or 4 leaves.

Typographical Particulars.—There is no title-page. Type No. 2 only is used. There are 23 lines to a page, or 3 stanzas in "Balad Royal,"[1] with a blank line between the stanzas. Long lines measure 4 inches. Without signatures or catchwords. Space is left for a 2-line initial, with director.

Stans Puer ad Mensam.

The Text begins, on the 1st recto, thus :—

. Stans puer ad menſam .
m I dere childe firſt thy ſelf enable
With all thin herte to vertuo9 diſcipline
Afore thy ſouerayn ſtondyng at the table

The poem concludes with two stanzas on the 3rd recto, the latter of which is :—

Go litill bylle bareyn of eloquence
Pray yong children that the ſhal ſee or rede
Though thou be not compendious of ſentence
Of the clawſes for to take hede
Whiche to alle vertue ſhal thy yongth lede
Of the wrytyng though ther be no date
Yf ought be amys put the faute in lidgate
. Explicit .

[1] "Balad Royal" was the title of a particular rythm, each stanza of which, consisting of 7 lines, rhymed as follows: *a—b—a—b—b—c—c*.

Moral Distichs: these immediately follow the above, and fill up the page. The whole is here given.

Aryſe erly And aryſe temperatly
Serue god deuoutly And to thy ſoup ſoberly
The world beſily And to thy bed merily
Goo thy way ſadly And be there iocondly
Anſwere demurely And ſlepe ſewrly
Go to thy mete appetently .Explicit.

Salve Regina: this begins on the verso of the preceding, at the head of the page.

An holy Salue regina in engliſſh.

Alue with all obeiſance to god ī humbleſſe
Regina to regne euyr more in bliſſe
Mater to criſt as we byleue expreſſe

The "Salue" ends at the foot of the 4th recto,

Mater of lyf and eterne creacion
Salue euer as feir as we can ſuffyſe. Amen.

The reverse of this leaf gives the following:—

Wytte hath wonder and kynde ne can
How mayden is moder and god is man
Leue thyn aſkyng and beleue that wonder
For myght hath maiſtry ⁊ ſkyll goth vnder
.Deo laus ⁊c.

This is followed by six proverbial couplets, the last being—

Knowe er thou knytte ⁊ than thou maiſt ſlake
Yf thou knyt er thou knowe than it is to late

This finishes the Text as it stands in the only two copies known.

Manuscripts.—Fifteenth-Century copies of the "Stans Puer" seem by no means uncommon. It was probably a favourite lesson-book with the Tutors of that Age. In the British Museum are, with slight variations, *Harleian* 4211, *Lansd.* 699 and 762, *Sloane* 1986, and *Addit.* 5467.

Remarks.—From the absence of the word **Explicit,** or any other similar ending which Caxton made a rule of placing at the end of his works, great and small, it is not unlikely that this piece is imperfect. This is rendered more probable by the absence of the blank leaf at the beginning, which, supposing a printed leaf wanting at the end, would be its counterpart. At the same time it should be noticed that the only two known copies agree in this deficiency, and that Wynken de Worde, who reprinted from Caxton's edition, concludes in the same abrupt way; though it is not impossible that he printed

from an imperfect copy, and did not know it, as in this very tract he has reproduced, with his usual carelessness, an accidental error of Caxton's edition. Caxton, in printing, had transposed the two pages of the 2nd leaf, proving that, even in the quarto size, he had not arrived at the art of printing more than a page at a time, and Wynken de Worde blindly repeats the mistake.

Among the many pieces which make up the catalogue of Lydgate's works must be included "Stans Puer ad Mensam," as the two concluding lines prove :—

> "Of the writing, though there be no date
> If ought be amiss put the fault in lydgate."

Dan John Lydgate, who knew Chaucer in his old age, and may have been acquainted with Caxton in his youth, was an indefatigable rhymester. Ritson gives a list of 251 pieces attributed to his pen. The dates of his birth and death are equally obscure, and the only fact concerning him, of any certainty, is that he was born at Lidgate, near Bury St. Edmunds, whence he doubtless derived his name. (*Harl. MS.* 2251, folio 283).

The "Stans Puer" is a translation of the "Carmen juvenile de moribus puerorum" of Sulpitius, of which the 1st edition was probably printed at Aquila in 1483." But the type used for Caxton's tract (the last dated use of which in its first state was in 1479), proves it to have been printed at least some years previous to the impression at Aquila ; so that we may fairly consider *this* as the "editio princeps" of the tract. It was reprinted by Wynken de Worde, three times, early in the succeeding Century.

The "Salve Regina," in its style and metre, closely resembles the acknowledged pieces of Lydgate, and was also, in all probability, from his pen.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 8. 48. 1.)—*Imperfect*, wanting the lower portion of the 1st leaf, but in good condition. Measurement, $8\frac{1}{4} \times 5\frac{1}{2}$ inches. The Autograph of "John Fawler." This tract, now in a separate binding, was formerly in a volume of poems all printed by Caxton, of which an account is here appended.

Bishop Moore's library, rich in old black-letter poems, contained, among its other treasures, one priceless little volume, in quarto, bound in plain brown calf, and lettered on the back "Old poetry printed by Caxton." The collection appears to have been made before it came into the Bishop's possession ; but the fact of the poems being bound together led Middleton, and all succeeding Writers, to describe them as one work. A careful examination, however, showed that the volume contained eight distinct publications, which have since been bound separately. Some of these are unique, and

some are found alone in other collections. Before re-binding, the volume contained the following pieces in the following order :—

Tract I. Stans Puer ad Mensam.
Moral Distichs.
The Salve Regina.

Tract II. Parvus Catho.
Magnus Catho.

Tract III. The Chorle and the Bird.

Tract IV. The Horse the Goose and the Sheep.
Stanzas.
The proper use of certain nouns.
The proper use of certain verbs.

Tract V. The Temple of Glass.

Tract VI. The Temple of Brass.
A treatise which John Skogan sent unto the lords and gentlemen .... exhorting them to use virtues in their youth.
The good counsel of Chaucer.
Balad of the village without painting.

Tract VII. The Book of Courtesy.

Tract VIII. Anelida and Arcyte.
The Complaint of Chaucer to his purse.

There is nothing to show in what order these tracts were printed. Being all in verse we can draw no conclusions from irregularity of spacing, and even where two editions were printed it is sometimes impossible to say which had precedence. That they were *all* printed before February 2nd, 1479 we may safely assume, as they are, without exception, in the early state of Type No. 2, which then made its last dated appearance in " Cordyale ;" and that many were among Caxton's first essays seems probable from their popular nature, and the small amount of labour required in their production. For these reasons they are treated consecutively, together with three other editions, in Nos. 14 to 25, those pieces whose longest lines all measure 4 inches being placed before those measuring $3\frac{3}{4}$ inches.

2. Duke of Devonshire.—*Perfect.* This copy agrees in every particular with that at Cambridge. It was found in the old library at Hardwicke Hall, in the original parchment wrapper, probably just as it issued from the workshop of Caxton. The torn leaves have been repaired, and it is now beautifully bound. Measurement, $7\frac{1}{4} \times 5\frac{1}{8}$ inches

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No. 15.—Parvus Catho.—Magnus Catho. *Quarto. First Edition. Sine ullâ notâ.* (*Ante* 1479).

Collation.—Three 4^{ns} and one $5^{n} = 34$ leaves, of which the 1st was doubtless blank, though wanting in the only known copy.

Typographical Particulars.—There is no title-page. The Type is No. 2 only. Full lines measure 4 inches, and each page contains 23 lines, counting the blank lines between the stanzas. Without signatures or catchwords.

The Text commences with title-line on the 2nd recto, a blank leaf having originally preceded it—

. Hic Incipit paruus Catho .

Cū aīadūterē quā plurimos hoīes ḡuiter errare
Whan I aduerte to my remembrance
And see how fele folkes erren greuously

"Parvus Catho" terminates in the middle of the 3rd recto,

Whan ye it rede let not your hert be thense
But doth as this saith with al your hole entente

.Hic finis parui cathonis.

making in all 7 stanzas, in "Balad Royal."

"Magnus Catho" immediately follows on the verso, with space left for the insertion of a 2-line initial S, with director.

. Hic Incipit magnus Catho .

S I deus est aīmus nobis vt carmina dicūt
Hic tibi precipue sit pura mente colendus
For thy that god is inwardly the wit

The Text ends on the 34th verso,

Here haue I fonde that shal you guyde ⁊ lede
Streight to gode fame ⁊ leue you in hir hous
. Explicit Catho .

The work is in 4 books, containing 42, 39, 27, and 52 stanzas of "Balad Royal," each of which is headed by a couplet from the original Latin.

Manuscripts.—Latin, *Cotton Vesp.* B xiii—English, *Harl.* 4733; "Parvus et magnus Cato," ending with this colophon "Explicit liber Catonis compositꝰ per magistrum Bñdictū Burgh Vicarium de Maldon, &c."—*Harl.* 271 has the same colophon—*Harl.* 172 contains "Magnus Cato" only, including the whole of Caxton's version, and an additional book, of which the last stanza, in the nature of an "Envoi," ends—"Nought causeth me but sympleness of wytt. Explicit liber Catonis." Other manuscripts will be found in *Harl.* 116, 2251, and *Arundel* 168.

Remarks.—The "distichs" of Cato were very popular for many Centuries. Their Author, and even the origin of their title, is entirely lost, though some of their stanzas are traced as far back as the 2nd or 3rd Century of the Christian era. In the middle ages they were used as a school-book, to teach Latin, as well as to inculcate moral maxims; so that to be unacquainted with "Cato" was synonymous with general ignorance: Chaucer

continually mentions the work. "He knew not Catoun, for his wyt was rude," says the miller of the rich "Gnof."[1] These remarks apply to "Magnus Cato" only. About 1180 Daniel Churche, an ecclesiastic attached to the Court of Henry II, added a few Latin precepts as introductory to the original, and from that period the two were mostly transcribed together, being distinguished as "Parvus Cato" and "Magnus Cato." Of the English version of these "distichs" we cannot have a better account than that given us by Caxton himself in his preface to "Cathon" glossed; "which book," he says, "hath been translated out of Latin into English by Master Benet Burgh, ... which full craftily hath made it in Balad Royal for the erudition of my Lord Boucher son and heir at that time to my Lord the Earl of Essex." This translation, of Benet Burgh, is the text printed by Caxton, twice in 4to, and once in folio with wood-cuts, before he undertook the translation of the extensive French Gloss, which will be brought to the reader's notice under the year 1483.

"Maister Benet Burgh" was Vicar of Malden in Essex when he translated "Cato," as we learn from the colophon in *Harl. MS.*, No. 271. He afterwards filled the offices of Archdeacon of Colchester, 1464; Prebendary of St. Paul's, 1472; and soon after High Canon of St. Stephen's, Westminster. He appears to have been an Author as well as a Translator. The following is the title of a poem in *Harl. MS.* 7333, folio 149*b*—"A cristemasse game made by Maister Benet: howe god almyghty seyde to his apostelys and echeū off them were baptiste and none knew of othir, &c." He also appears to have written a considerable portion of the poetical translation of "De regimine principum" attributed to Lydgate, as we infer from *Harl. MS.* 2251, folio 236, in which occurs this side note, in the same handwriting as the body of the poem—"Here deyde the translato^{r} a noble Poet Dane John Lydgate And his folower gan his prolog in this wise p Benedictū Burgh." Heor Lydgate also wrote an original fourth book to "Catho Magnus," which, although not printed by Caxton, may be seen in several manuscripts. Ritson indeed (*Bib. Poet.*, page 66), ascribes the whole to Lydgate.

It does not seem improbable that the printing of "Parvus et Magnus Catho" was undertaken by desire of "High Canon Burgh," who, holding a Canonry in Westminster, was likely to have become acquainted with Caxton.

The only Existing Copy is in the Public Library, Cambridge, (AB. 8. 48. 2). It is *perfect*, but without the original blank leaf, and measures $8\frac{1}{4} \times 5\frac{1}{2}$ inches. For an account of the volume which contained it, see pages 51, 52 *ante*.

[1] *Canterbury Tales*—line 3227; also 9251.

No. 16.—Parvus Catho.—Magnus Catho. *Quarto. Second Edition. Sine ullâ notâ.* (*Ante* 1479).

Collation.—Three 4^{ns} and one $5^{n} = 34$ leaves, of which the 1st was doubtless blank, although wanting in the only known copy.

Typographical Particulars.—The variation in this edition is only typographical. The poem is reprinted page for page, and line for line, yet, on comparing the words together, scarcely any two agree in orthography, the variation being very noticeable in the use of double letters. The extent of the discrepancy will be partly shown in the subjoined quotations.

The Text begins, with space for a small initial, without director, on the 2nd recto,

Hic Incipit paruus Catho

Cum aīduerterem quā hoīes grauiter errare
Whanne I aduerte to my remembraunce
And see how sele folkes erren greuously

At foot of 3rd recto,

Whan ye it rede let not your hert be thense
but doth as this saith with al your hole entēte

Hic finis parui cathonis

On 3rd verso,

Hic Incipit magnus Catho .
I deus est aīmus nobis vt carmina dicūt
Hic tibi precipue sit pura mente colendus
For thy that god is inwardly the wit
Of man and geupth hym vndirstanding

The Text ends on 34th verso,

Here haue I fonde that shall you gupde ⁊ lede
Streight to gode fame ⁊ leue you in hir hous

Explicit Catho . : .

The only Existing Copy known is in the library of the Duke of Devonshire, at Chatsworth, where it is bound with the quarto edition of "Stans Puer," already described. A few leaves have been mended, and it measures $7\frac{1}{4} \times 5\frac{1}{8}$ inches. It came from the old library at Hardwicke Hall, where it appeared in the original parchment wrapper, as issued. In the *Harleian Library* (iii. 6202) the above two tracts appear together; probably the same copy.

No. 17.—The Horse, the Sheep, and the Goose.—Various Stanzas.—The proper application of certain Nouns substantive, and Verbs. *First Edition. Quarto. Sine ullâ notâ.* (*Ante* 1479).

Collation.—One 4^n and one $5^n = 18$ leaves, of which the 1st was doubtless blank, although wanting in the only known copy.

Typographical Particulars.—There is no title-page. The Type is all No. 2. Full lines measure 4 inches, and each page contains 23 lines, inclusive of the blank line between the stanzas. Without signatures or catchwords.

The Horse, the Sheep, and the Goose commences on the 2nd recto, the 1st leaf being blank.

The Text begins, with space for a 2-line initial, with director,

c Ontreverſies / plees and diſcordes
Bitwene perſones were two or thre
Sought out the groundes be recordes
This was the cuſtom̄ of antiquite

On the 14th leaf verso,

Alle in one veſſell to ſpeke in wordes pleyn
That noman ſholde of other haue diſdayn

. Thus endeth the horſe the ghoos ⁊ the ſheep .

There are in this poem 77 stanzas of 7 lines each.

Various Stanzas. Some stanzas attributed to Lydgate, apparently chosen from the first stanzas of some of his minor poems, each bearing some probably well-known refrain. As only two of these have been recognised, they are given here in the hope of further identification.

(1st)—1st line Hit is ful hard to knowe ony eſtate (&c. &c.)
last 2 lines Theſte hath leue to goo oute at large
Of the cōmunes miſreule hath take the charge

(2nd)—1st line And thou deſire thy ſelf to auance (&c. &c.)
last line To vſe good maners for maner maketh man

(3rd)—1st line Atte thy mele be glad in contenance (&c. &c.)
last line For good mete and drinke axeth Joye and eſe

(4th)—1st line If thy goodes to the not ſuffyſe (&c. &c.)
last 2 lines Beware betyme here this in thyn herte
Miſrewle maketh ofte many men to ſmerte

(5th)—1st line **Beware of nouellis that be new brought** (&c. &c.)
last 2 lines **Hurte not thyſelf / leſt thou ſore rewe**
For thyn owen eſe / kepe thy tonge in mewe

(6th)—This stanza is a variation of the first of a poem by Lydgate, usually printed with the title "On the mutability of human affairs."

1st line **The world ſo wyde the ayer ſo remuable** (&c. &c.)
last 2 lines **That made is of theſe foure thus flyttyng**
Maye endure ſtable and pfeuere in abidyng

(7th).—This is among the acknowledged pieces of Lydgate, and generally entitled "On the instability of human affairs."

1st line **The further I goo / the more behynde** (&c. &c.)
last 2 lines **Though I goo looſe I am teyde with a lyne**
Is hit fortune or Infortune thus I fyne

. Explicit .

This ends with one stanza on the recto of the 16th folio, with nothing below it, and on the verso is—THE PROPER USE OF VARIOUS NOUNS SUBSTANTIVE AND VERBS.

This begins at the head of the page, without title or initial,

an Herde of hertes **a Murther of crowes**
an Herde of dere **a Bylding of rooks**

And ends half way down the 17th verso,

a Thraue of Threſſhers **a Lyeng of pardoners**
a Laſſhe of carters **a Haſtynes of cookes**

. Explicit .

The lower half blank. On the 18th recto,

An hare in his forme **a Crane diſplayd**
is ſholdring or lening **a Pecok diſfigured**
A douue ſittteth **a Curlew unioynted**

The Text ends at the foot of the same page, with the verso blank.

a Conp vnlaced **If he take the londe he**
a Heron diſmembrid **fleeth. Explicit.**

MANUSCRIPTS.—In the British Museum are :—*Lansd.* 699, and *Harl.* 2251, folio 306, sæc. xv. These have some final stanzas not found in Caxton's edition of the "Horse, the Sheep, and the Goose," and entifled "The Auctor makith a lenvoie vpon all the mateer be fore said."

REMARKS.—This is an undoubted production of Lydgate, to whom it is expressly attributed in the above manuscripts. It is difficult to account for the omission of the "Envoi" by Caxton, unless he printed from an imperfect copy.

The only EXISTING COPY is in the Public Library, Cambridge (AB. 8. 48. 4), and was formerly bound with other pieces in a volume already described at page 51. This copy unfortunately wants the original blank and the 6th leaf. Measurement, $8\frac{1}{4} \times 5\frac{1}{2}$ inches. On the 3rd recto is the Autograph "my name is george fferrers." On the 8th verso, "George Ferrers the fift sone of Geo. Fer. his father . . he had sixe sonnes w^{ch} are Julius. fer Rychard. fer Edward fer/ Jhon ferrers George ferr Frauncys fer. and a daughter named Jane Ferrers/ of the sonnes dyed ij."

No. 18.—THE HORSE, THE SHEEP, AND THE GOOSE.—VARIOUS STANZAS.—THE PROPER APPLICATION OF CERTAIN NOUNS SUBSTANTIVE AND VERBS. *Quarto. Second Edition.* (*Ante* 1479).

COLLATION.—One 4^{n} and one 5^{n} = 18 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS. These are the same as in the 1st edition, with the exception of the orthography and the use of a title-line, which in the other edition is altogether wanting, a sufficient reason for attributing this to a later period: for, had the 1st edition been printed with a head-line, we may certainly assume that the improved appearance would not have been omitted by Caxton in the reprint. In this edition we find the 6th leaf, noticed as wanting in the only known copy of the 1st edition.

The Text begins on the 2nd recto,

The hors. the ſhepe ⁊ the ghoos.
Ontreverſies. plees and diſcordes
Bitwene perſones were two or thre
Sought out the groundes be recordes
This was the cuſtom̄ of antiquite

On the 14th verso,

Alle in one veſſell to ſpeke in wordes pleyn
That noman ſholde of other haue diſdayn
Thus endeth the horſe the
ghoos and the ſheep.

The Text ends at foot of 18th recto,

a Heron diſmembrid fleetch. Explicit.

The verso blank.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 5. 37. 1). *A fragment* of 6 leaves, formerly bound up in a volume of early-printed English tracts.

2. YORK. *Cathedral Library.—Perfect*, having the original blank leaf; slightly stained. Measurement, 8 × 5⅝ inches. An accurate reprint from this copy was presented by Sir M. M. Sykes to the Roxburghe Club.

No. 19.—THE TEMPLE OF GLASS. *Quarto. Sine ullâ notâ.* (*Ante* 1479.)

COLLATION.—Three 4ns and one 5n, unsigned, or 34 leaves, of which the 1st is (?) blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 2 only. Full lines measure 4 inches, and each page contains 23 lines. Without signatures or catchwords.

After the blank the poem commences on the 2nd recto, with space for a 2-line initial, with director :—

. The temple of glas .

f Or thought conſtreynt ⁊ greuous heuynes
For penſifhed and high diſtres
To bed I went now this other nyght

The Text ends at the foot of the 34th recto,

I mene that benygne and goodly of face
Now go thy way and put the in her grace

. Explicit the temple of glas .

MANUSCRIPTS of this piece do not often occur even in collections of Lydgate's poetry. *Add.* 16165, XV. sæc., however, presents an example, which has the following title :— "Une soynge moult plesaunt fait a la request dun amoreux par Lidegate Le moygne de Bury." The 1st line is "For thought compleynt and gēuous hevynesse." It has also a running head to every page, "The dreeme of a louer."

REMARKS.—There seems no doubt that this was one of the less favoured compositions of Dan John, although by some Writers it has been attributed to Hawes. It was reprinted by Wynken de Worde.

The only EXISTING COPY is in the Public Library, Cambridge (AB. 8. 48. 5). It is *perfect*, excepting the blank (?) leaf, and was formerly bound with other pieces in a volume already described at page 51. Measurement, 8¼ × 5½ inches.

No. 20.—The Chorle and the Bird. *Quarto. First Edition. Sine ullâ notâ.* (*Ante* 1479).

Collation.—One 5^n, or 10 leaves, of which the 1st is blank.

Typographical Particulars.—There is no title-page. The Type used is No. 2 only. Full lines measure 4 inches, and each page contains 3 verses of "Balad Royal," or 23 lines, including a blank line between the stanzas. Without signatures or catchwords.

After the blank the poem commences on the 2nd recto, space being left, with a director, for the insertion of a 2-line initial.

The Text begins thus :—

> ꝑ Roblemes of olde likes and figures
> Whiche prouꝺ ben fructuo9 of ſentence

The Text ends on the 10th verso,

> Goo litell quayer and recomande me
> Unto my maiſter with humble affection
> Beſeke hym lowly of mercy and ꝓyte
> Of thy rude makyng to haue compaſſion
> And as touching thy tranſlacion
> Out of frenſſh / how that hit engliſſhid be
> Alle thing is ſaid vnder correction
> With ſupportacion of his bemygnyte
>
> . Explicit the chorle and the birde .

Manuscripts of this piece are uncommon. *Harl.* 116, sæc. xv—"Problemys of olde liknesse and figures," "Explicit tractatus de Aue et Carlabundo." *Lansd.* 699, sæc. xv—"Incipit de Aue et Rustico; Problemys, likenessis & figures." *Cotton Calig.* A. II. sæc. xv—The same.

Remarks.—This fable is always included among the compositions of Lydgate. It was reprinted by Pynson, and a copy in the Grenville library (11226), has the following Autograph note :—" The same story is told by Alphonsus in his fable of the labourer and the nightingale, and in Gesta Romanorum, cap. 169."

EXISTING COPIES.

1. Cambridge. *Public Library* (AB. 8. 48. 3).—*Perfect.* This was formerly in the volume of poems already described at page 51. Measurement, $8\frac{1}{4} \times 5\frac{1}{2}$ inches.

2. St. Albans. A *fragment*, consisting of the 3rd and part of the 6th leaves, extracted from the cover of a book in King Edward VI Grammar School. (See under *Boethius*).

No. 21.—The Chorle and the Bird. *Quarto. Second Edition. Sine ullâ notâ.* (*Ante* 1479).

The similarity of these two editions is exact so far as the number of stanzas, number of lines to a page, and the general state of the text; but there is an evident variation in the typographical minutiæ, such as the omission of the director, the use of full-points and colons as ornamentation, and above all the constant variation in orthography. Take the 1st line as an example:—

No. 20. **p Roblemes of olde likues and figures**
No. 21. **roblemes of olde likues and figures**

and the last line,

No. 20. **. Explicit the chorle and the birde .**
No. 21. **Explicit the Chorle and the birde . : .**

The only known Existing Copy is in the Chapter Library at York. It is *perfect*, with the original blank, but slightly stained. Measurement, 8 × $5\frac{5}{8}$ inches. An accurate reprint from this copy was presented to the Roxburghe Club by Sir M. M. Sykes.

No. 22.—The Temple of Brass, or the Parliament of Fowls.—A Treatise which John Skogan sent unto the Lords . . . . exhorting them to lose no time in their youth.—The good counsel of Chaucer.—Balad of the Village without painting.—Envoy of Chaucer to Skogan. *Quarto. Sine ullâ notâ.* (*Ante* 1479).

Collation.—This is only known from the first three 4^{ns}, or 24 leaves.

Typographical Particulars.—There is no title-page. The Type used is No. 2 only. Full lines measure $3\frac{3}{4}$ inches, instead of 4 inches, as in the former pieces, and each page contains 23 lines. Without signatures or catchwords.

The Text of the Temple of Brass begins on the 1st recto, without a blank leaf—

he lyf so short the craft so lōge to lerne
Thassaye so hard so sharp the conquerynge

On the 17th recto,

That I shal mete sōme thinge for to fare
The better / and thus to rede I wil not spare

Explicit the temple of bras

This makes 98 stanzas in "Balad Royal." On the same page follows—

Here next foloweth a tretyse / whiche John Skogan Sente vnto the lordes and gentil men of the kynges hows / exortyng them to lose no tyme in theyr pougthe / but to vse vertues.

On the 21st verso,

God conforme you / in vertuous goodnes
So that thurgh necligence / no thing ye lese

Thus endeth the traytye wiche John Skogan sent to the lordes and estates of the kynges hous.

A blank of 5 lines in depth; then a 7-line stanza—

Wyth empty honde men may no hawkes lure

. . . . . .

And wene thy self be noght / ꝛ be a wrecche

A blank line, and then ensues—

The good counceyl of chawcer

which is the last line in the page.

On the recto of the 22nd leaf are Chaucer's counsels:—

Fle ye fro ye prees ꝛ dwelle with sothfastnes
Suffyse vnto the good yf it be smal

making 3 stanzas of "Balad Royal," and filling the page. On the verso,

Balade of the vilage without peyntyng
Playntyf to fortune.
This wrecchid worldes transmutacoñ

making 10 stanzas. The poem ends thus, near the foot of the 24th recto,

Praye ye his best frende of his noblesse
That to som better estate / he may attayne

A blank line, and then follows—

Thenuoye of Chaucer to Skegan

which is the last line in the page. On the 24th verso follows "Thenuoye," which often appears as a separate poem. It begins thus:—

To broken ben the statutes hye in heuen
That create were / eternally tendure

but, in the only two copies known, breaks off after the 3rd stanza, which ends:—

Was neuer erst scogan blamed for his tōge

MANUSCRIPTS.—Of the "Temple of Brass" there seems to be only one in the British Museum, *Harl.* 7333, which is entitled "Parliament of Fowls," and ascribed to Chaucer. The other pieces are not unfrequent in the poetical collections of the 15th Century, and appear to have been written also by Chaucer, with, perhaps, the exception of the Exhortation of Skogan.

REMARKS.—It is impossible now to say what (besides the concluding stanzas of the poem) the remaining portion of this tract contained.

The 33rd stanza gives the title of the poem "The temple of bras." It was reprinted by Wynken de Worde, and is commonly known as "The Parliament of Birds," or "The Assembly of Fowls." Dr. Middleton (and others quoting him), calls it "Scipio's Dream"—a misnomer derived from the words "Somnium Scipionis," written in an old hand on the Cambridge copy, and from the opening stanzas where Chaucer mentions Cicero's "Somnium Scipionis" as suggestive of this poem.

Very little is known of Scogan. None of the Editors of Chaucer, nor the Biographers of the Poets, have cleared away the confusion in the various accounts of him. From the "Exhortation," and from Chaucer's "Envoy," it is certain that he must have lived in the reigns of Richard II and Henry IV. In *Lansd. MS.* 762, sæc. xv, folio 20, is a Latin epitaph of two stanzas on "John Skogan."

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 8. 48. 6).—*Imperfect*, consisting of the first three 4^{ns}. Formerly bound with other pieces in a volume already described at page 51. Measurement, 8 × 5½ inches.

2. ST. ALBANS. *King Edward VI School.—Very imperfect*, consisting of leaves 11 to 24; injured and wormeaten, having been extracted from the covers of Caxton's "Boethius." Measurement, 8¼ × 5⅛ inches.

No. 23.—THE BOOK OF COURTESY. *Quarto. First Edition. Sine ullâ notâ.* (*Ante* 1479).

COLLATION.—One 4^{n} and one 3^{n} = 14 leaves, of which the last is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 2. Full lines measure 3¾ inches. 23 lines to a page, including a blank line between the stanzas. Without signatures or catchwords.

The Text begins thus :—

I ꝑpl John ſpth pour tendre enfancpe
Stondeth as pet vnder / in difference
To vice or vertu to meupn or applpe

The Text ends on the 13th recto,

And how to hurte / lyeth euer in a wayte
Kepe your quayer / that it be not ther bayte
Explicit the book of curteſye.

The 13th verso, and the 14th leaf are blank.

The only EXISTING COPY is in the Public Library, Cambridge, (AB. 8. 48. 7), and was formerly in the volume of tracts described at page 51. On the final blank are two verses in manuscript by "J. F." (John Fowler ?) and the Autograph "Arundell" twice.

A second edition will be described among the books printed in Type No. 5.

No. 24.—QUEEN ANELIDA AND FALSE ARCYTE.—THE COMPLAINT OF CHAUCER TO HIS PURSE. *Quarto. Sine ullâ notâ.* (*Ante* 1479).

COLLATION.—One 5^{n} or 10 leaves, all printed.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 2 only. Full lines measure 3$\frac{3}{4}$ inches, 23 lines to a page. Without signatures or catchwords. Space is left at the commencement for a 2-line initial.

The Text begins :—

t hou fiers god of armes / mars the rede
That in the frosty contre called trace
Within thy grysly temple ful of drede

The Text ends on the 9th recto,

How that arcite / anelida so sore
Hath thirled with the peynt of remēbrāce

Thus endeth the complaynt of anelida

On the same page is Chaucer's Complaint to his Purse.

The ꝑpleīt of chaucer vnto his empty purse

To you my purs / and to none other wight
Complayne I for ye be my lady dere

making 3 stanzas in "Balad Royal," with the refrain—

Be heuy agayn / or ellis mote I dye

and ending on verso of same leaf.

This is followed by a single 5-line stanza,

Thenuoye of chaucer vnto the kynge

O conquerour of brutes albyon

. . . . . .

Haue mynde vpon my ſupplicacion

Explicit.

The 10th folio is occupied on the recto by what is commonly called Chaucer's Prophecy, which is here given in full.

Whan ſeyth failleth in preſtes ſawes
And lordes heſtes ar holden for lawes
And robbery is holden purchas
And lechery is holden ſolas
Than ſhal the lond of albyon
Be brought to grete confuſion

Hit falleth for euery gentilman
To ſaye the beſt that he can
In mannes abſence
And the ſoth in his preſence
Hit cometh by kynde of gentil blode
To caſt away al heupnes
And gadre to gidre wordes good
The werk of wiſedom berith witnes

Et ſic eſt finis.

The verso is blank.

Manuscripts.—There are three manuscripts of "Anelida and Arcyte" in the British Museum; *Harl.* 372, *Harl.* 7333, and *Addit.* 16165. They are all of the 15th Century, and, like Caxton's edition, omit the final stanza usually found in the printed versions of this poem, beginning:—

Whanne that Anelyda this wofull quene
Hath of her hande written in this wise,

Remarks.—This poem is expressly attributed to Chaucer by Lydgate, in the following verses from the prologue to his translation of the "Fall of Princes."

Of Anelyda and of fals Arcyte
He made a compleynte, doleful and pitous.

"Chaucer's Prophecy," as here given, is the same version as that in Thynne's edition of his works, but differs from, and is more full than, the version given by Mr. Singer in his edition, and adopted from that by Robert Bell. Thynne, indeed, whose edition (London, 1532, folio) is the basis of all that followed, appears in several instances to have taken Caxton's edition for his Text.

The only EXISTING COPY known is in the Public Library, Cambridge (AB. 8. 48. 8), and was formerly in the volume of tracts described at page 51. Measurement, $8\frac{1}{4} \times 5\frac{1}{2}$ inches. Autographs:—"Constat Paulo Haynes."—"Sum liber m^{ri} Birkenhed clic Comptr."—"This is Henry brikenhed boke."—"Thomas Bristow"—"Waterhous"—"Thomas halm̃."

No. 25.—BOETHIUS DE CONSOLACIONE PHILOSOPHIÆ, *translated into English by Geoffrey Chaucer. Folio. "I William Caxton have done my devoir to enprinte it." Without Place or Date.* (*Ante* 1479).

COLLATION.—Eleven 4^{ns} and one 3^{n} = 94 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—Without title-page, signatures, catchwords, or folios. Two Types, No. 2 for the body and No. 3 for the Latin quotations, are used. The lines are not spaced to one length. Full lines measure 5 inches, and there are 29 to a page. Space has been left at the commencement of chapters for the insertion of 2-line initials.

After a blank leaf the Text commences with the title in Latin in Type No. 3, on the 2nd recto, the English translation being uniformly in Type No. 2:—

Boecius de conſolacione philoſophie

Carmina qui quondam ſtudio florente peregi
Flebilis heu meſtos cogor inire modos

a Alas I weppng am conſtrained to begynne vers
of ſoroufull matere· That whylom in flouriſſhing
ſtudye made delitable ditees / For to rendyng muſes of

On the 93rd recto, 3rd line,

eyen of the Jugge that ſeeth and alſo that demeth alle
thynges/ Deo gracias

Explicit boecius de
conſolacione philoſophie

Caxton has added an interesting epilogue, which occupies the remainder of the recto and the whole of the verso, being followed, on the 94th recto, by the "Epitaphiū Galfridi Chaucer," printed in Type No. 3, which concludes on the verso, and the last few lines of which are :—

Poſt obitum Caxton voluit te viuere cura
Willelmi . Chaucer clare poeta tuj
Nam tua non ſolum compreſſit opuſcula formis
Has quoqz ꝺ laudes . iuſſit hic eſſe tuas

This epitaph was written by a brother Poet, Stephen Surigo, Lic. Decr., of Milan, and is most interesting as showing, in connexion with the previous epilogue (given in Vol. I, page 149), that not only did Caxton perpetuate the memory of the great Poet by printing his works, but that he also raised a public monument to his memory before St. Benet's Chapel, in Westminster Abbey, in the shape of a pillar supporting a tablet upon which the above "Epitaphye" was written.

MANUSCRIPTS.—The following are in the British Museum :—1. *Harl.* 3236 (Latin, sæc. xiv), with a Latin gloss—2. *Lansdowne* 842 (Latin sæc. xv), the text alone, in Italian characters, with beautifully illuminated initials—3. *Harl.* 4335–39 (Latin and French, A.D. 1476), five volumes, with text and gloss in Latin, and the translation with French gloss by Jehan de Meun—4. *Harl.* 4330 (French, sæc. xv), Jehan de Meun's translation—5. *Addit.* 21602, the same—6. *Harl.* 2421 (English, xv sæc.), Chaucer's translation, beginning "Allas I wepyng am constreyned to begynne verse of sorowful matere;" it agrees exactly with Caxton's text, and, like that, has a Latin couplet preceding each chapter, but is without prologue or epilogue—7. *Addit.* 16165, the same, written for Lord Shirley, and with a metrical prologue to "ye Kalandare of yis litell booke," from which the following verses in praise of Chaucer are extracted :—

And for to put hit in your mynde
First yus by ordre shul ye fynde
Of Boece ye hole translacyoun
And phylosofyes / consolacyoun
Laboured by Geffary Chaucier
Whiche in oure wolgare hade neuere his pere
Of eloquencyale Retorryke
In Englisshe was neuer noon him lyke
Gyff him ye prys and seyye yer hoo
For neuer knewe ye suche na moo

Besides the above, English metrical translations are found in *Royal* 18 A XIII, *Harl.* 43 and 44, and *Sloane* 554.

REMARKS.—There are few ancient Authors whose works received greater attention in the 15th Century than those of Boethius. M. Paris gives an account of five different

translations of the "De consolatione" into French verse, all of that age, and contained in the *Bib. Imp., Paris.* One of these agrees with *Harl.* 3236 above noticed.

Some writers, and among them Dibdin (*Typ. Ant.*, vol. i, page 306), have doubted whether Chaucer was the real translator of the version under review, but none of the manuscripts attribute it to any other writer; and, not to quote the express mention of it in the "Retractation," Chaucer himself includes it among his works in the following couplet (line 425) from the "Legend of Good Women"—

And for to speke of other holynesse
He hath in prose translated Boece.

In this translation Chaucer appears to have chosen the original Latin for his text. He certainly did not take it from any of the French versions noticed above, nor from those described by M. Paris; nor is it, as Dibdin suggests, from the anonymous translation, printed by Colard Mansion, in 1477. But from whatever source derived, it was, if we may judge from the many copies extant, very favourably received. Our Printer especially took great delight in what he terms the "ornate and fayr" language of the Poet, and in the epilogue to his edition he has left us a most interesting tribute of his admiration.

There was another version of this work in English metre, which, from the existence of several copies in various libraries, appears also to have been extensively circulated. It was, according to the majority of manuscripts, the production of Johannes Capellanus, who, from a manuscript in Balliol College (316A), appears to have been John Walton, Canon of Oseney. We will mention three in the British Museum. *Harl.* 44 (sæc. xv) has a proheme of 31 stanzas preceding the work, from which these two are taken as a specimen:—

To Chaucer that is flour of Rethorik
In Englyssh tonge and excellent poete
This wote y well no thyng may I do like
Thoghe so that J of makyng entirmete
And Gower that so crafteley doth trete
And in his booke of moralite
Thoghe y to theym in makyng am vnmete
Yet must y shewe it forth that is in me
* * * *
And eny lorde and ladye what ye be
Or Clerk that liketh for to rede thys
Besechyng lowly with humylite
Supporte wher y haue doo amysse
Correcte oonly ther that nedeful is
Yf worde or sentence be noght as it sholde
My silf y am vnsufficiant y wysse
For yf y cowthe haue better done y wolde

The Text follows—"Alas y wreche that whilom was in welthe," &c. At the end is the following colophon—"Explicit liber Boecij consolacōne Phīe de latino in anglicum

translatus Anno dñi Millessimo CCCC^{mo} x^{mo} per Capellm̃ Johannem." *Harl.* 43, (sæc. xv) is the same translation, but without the proheme, and in the handwriting of "Thomas Chaundeler Vniversitat^{9} Oxoñ et eccliē Welleñ Cancellarius." It begins—

Allas I wrech that whylome was in welye
And lusty song vsede for to wrytte

Royal 18. A. xiii, (sæc. xv, early) : this agrees exactly with *Harl.* 44, as also does *Sloane* 554.

Every library of the 14th and 15th Centuries, of which we have any account, appears to have contained a copy of "Boethius:" many had several copies. In the Ducal Library, Bruges, 1467, was a manuscript with this title, "Boece de Consolacion en englois," which is not unlikely to have been the translation of Chaucer. (See *Les Msc. Franc.* No. 7071, 7071^{2}, 7072, 7072^{2}, 7201, 7204, Dibdin *Typ. Ant. I.*, 303; *Notice sur Colard Mansion*, page 31; *Barrois*, No. 1088).

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d).—*Perfect*, and in fair condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches. Bequeathed by the Rev. C. M. Cracherode.

2. The same. *King's Library* (C. 11. c. 9).—*Imperfect*, wanting the 80th leaf. Large and clean. Measurement, $11\frac{1}{4} \times 8$ inches. On the 2nd recto is the partially obliterated Autograph "John Fals " (John Falstoffe?).

3. The same. *Grenville Library* (No. 10544).—*Perfect*, very fine and clean. Measurement, $11\frac{1}{4} \times 8\frac{1}{8}$ inches. Purchased for £52 10*s*.

4. Cambridge. *Public Library* (AB. 4. 9).—*Imperfect*, wanting the 3rd and 4th leaves; much stained. From Bishop Moore's collection. Measurement, $11\frac{1}{8} \times 8$ inches.

5. Oxford. *Bodleian.*—*Imperfect*, wanting 56th leaf. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

6. The same. Another copy.—*Imperfect*, wanting 8th and 40th leaves; stained, but otherwise good, and retains the original blank. Bound up with "Cathon," "Knyght of the Toure," and the "Fables of Esope." Measurement, 11 × 8 inches. On the blank leaf, in manuscript—"Ex dono Mosis Pitt Bibliopolæ, Londoniensis, A.D. 1680."

7. The same. *Exeter College.*—*Perfect*, slightly stained. With manuscript notes. Bound with "Cathon." Measurement, $10 \times 7\frac{1}{2}$ inches.

8. The same. *Magdalen College.*—*Perfect*, uncut, having the original blank, and in the original binding of brown sheepskin. Much stained. Measurement, $11\frac{1}{4} \times 8\frac{1}{8}$ inches.

9. Ripon Minster. *Chapter Library.*—*Imperfect*, wanting 2 leaves in the middle; slightly stained. Autographs of "Francis Howard," "Ambrose Niclas," and "Nicholas

Morgan." Measurement, 11 × 8 inches. This copy, formerly in Earl Spencer's library, was placed by his lordship in the sale of Stanesby Alchorne's books.

10. SION COLLEGE, *London.—Imperfect*, wanting half of the 1st printed leaf. Stained. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. In manuscript, on a blank leaf, "Henricus Holland Civis ac Bibliopola Londinensis volumen hoc cum alijs Bibliothecæ huic Sionensi donavit An° 1644." "This book is for Antiquitie of Printing worth 6 sol et f denar. H. H."

11. ST. ALBANS.—*King Edward VI Grammar School.—Perfect*, with original fly leaf, but much stained and decayed. Uncut. Measurement, $11\frac{1}{4} \times 8$ inches. On taking to pieces the covers of this book fragments of no less than 13 different works by Caxton were rescued, several of which were unique.[1] Both book and fragments are now in a good plain binding, by Tuckett.

12. DUKE OF DEVONSHIRE.—*Perfect*, clean, and with original blank. A few manuscript notes. Measurement, $10\frac{1}{8} \times 7\frac{1}{2}$ inches.

13. MARQUIS OF BATH.—Said to have a copy, (See *Clarke's Repertorium*) but no particulars can be given.

[1] Some account of this, the most extensive recovery of its kind on record, may be found interesting, and shows strongly the importance of examining the covers of old books before rejecting them. In the summer of 1858 I embraced an opportunity of inspecting the old library in the Grammar School attached to the Abbey of St. Albans. I found a few valuable books all contained (and I believe are at the present time) in an old deal cupboard, upon which the leakage from the roof had dripped, apparently, for years. It must have been long since any one had touched a book there, and the amount of dust and decay was certainly enough to deter even a bibliomaniac from so doing. After examining a few interesting books I pulled out one which was lying flat upon the top of others. It was in a most deplorable state, covered thickly with a damp sticky dust, and with a considerable portion of the back rotted away by wet. The white decay fell in lumps on the floor as the unappreciated volume was opened. It proved to be Geoffrey Chaucer's English translation of "Boecius de consolatione philosophiæ," printed by Caxton, in the original binding, as issued from Caxton's workshop, and uncut!! On examining the amount of damage it had sustained, I found that the wet, which had injured the book, had also, by separating the layers of paper of which the covers were composed, revealed the interesting fact that several fragments, on which Caxton's types appeared, had been used in their manufacture. After vexatious opposition and repeated delays the Acting Trustees were induced to allow the book, which they now prized highly, to be deposited in the care of Mr. J. Winter Jones, of the British Museum, for the purpose of rebinding. On dissecting the covers they were found to be composed entirely of waste sheets from Caxton's Press, two or three being printed on one side only. The two covers yielded no less than 56 half-sheets of printed paper, proving the existence of three works from Caxton's Press quite unknown before. The following is the list of the fragments, all genuine specimens of England's first Printer, though unfortunately mostly in very poor condition.

1. The English "Jason," ten leaves.
2. "Dictes," three leaves.
3. "Chronicles," six leaves.
4. "Description of Britain," eight leaves.
5. "Works of Sapience," (extremely rare), two leaves.
6. "Tulle," seven leaves.
7. Lydgate's "Life of our Lady," two leaves.
8. "Assembly of Fowls," fourteen leaves.
9. "The Chorle and the Bird," two leaves.
10. "The Horse, the Sheep, and the Goose," four leaves.
11. "Horæ beatæ virginis" (unique), four leaves.
12. "Pica Sarum" (unique), eight leaves.
13. "An Indulgence of Pope Sixtus V," (?) two slips of parchment (unique).

(W.B.)

14. Earl of Ashburnham.—*Imperfect*, wanting the 4th and last leaves; otherwise in good condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

15. Earl Spencer.—*Perfect*, and in excellent condition. The original blank and the margins are covered with manuscript. The Alchorne book-plate. Measurement, 11 × 8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 3602	R. Harley	——	Osborne.
—	V. 1738	Ditto	——	——
1751	1758	Osborne (Bookseller)	1 1 0	——
1773	—	J. West	5 10 0	G. Mason.
1776	1668	J. Ratcliffe	4 6 0	George III.
1785	2652	Anonymous	6 10 0	S. Alchorne.
a 1813	173	S. Alchorne (Spencer duplicate; *imp.*)	53 11 0	M. of Blandford.
a 1819	774	Marquis of Blandford (*i.*)	22 11 6	G. W. Taylor.
a 1823	I. 306	G. Watson Taylor (*i.*)	13 5 0	Thorpe (Bookseller).
1854	650	J. D. Gardner (*i.*)	70 0 0	——

No. 26.—Cordyale, or the Four Last Things. *Folio. With Printer's Name, but without Place. March 24th*, 1479.

Collation.—Nine 4^{ns} and one $3^{n} = 78$ leaves, of which the 1st and last are blank.

Typographical Particulars.—There is no title-page. Two Types are used, Nos. 2* and 3, the latter for proper names and Latin only. The lines are not spaced out to one length. A full line measures 5 inches. Mostly 29 lines to a page, but sometimes 28. Without signatures, catchwords, or folios. Space left for the insertion of 3 and 4-line initials, with director. Commencing with a blank leaf the prologue of the Translator follows on the 2nd recto, space being left for a 4-line A.

The Text begins thus:—

> a L Ingratitude vtterly ſettyng apart / we owe to calle to our myndes the manyfolde gyftes of grace / with the benefaittis . that our lorde of his mooſt plentiueuſe bonte hath ymen vs wretches m this preſent tranſitoire lif . Whiche Remem

ending on the verso of the same leaf,

> euery ſowle for to kepe the wayes of ſaluacion to the enheri ting of theternal Ioye and glorie . Amen

On the 3rd recto,

t His preſent tretys is deuided in four principal parties

finishing at foot of the verso of the same,

Here after folowes the prologue of the four laſt thinges

The Author's prologue commencing—

Emorare nouiſſima et ineternum non peccabis

takes up the 4th recto and verso, Type No. 3 being used, as before, for the Latin. On the 5th the work itself opens, with space for a 4-line T,

He firſt parte of the four laſt thinges / wher
t of the Remembrāce withdraweth a man fro

It is divided into four books, concluding on the 76th verso, with one line at the head of the page, which is followed by the Printer's epilogue,

in vnite ſempiternally world withouten ende . AMEN

t His book is thus tranſlated out of frenſhe into our maternal tongue by the noble and vertuouſe lord Anthoine Erle Ryuiers / Lord Scales ⁊

The Text ends with 20 lines on the 77th verso, the last 8 of which are—

laſting permanence in heuen Amen . Whiche werke preſent I begāñ the morñ after the laide Purificacionof our bliſſid Lady . Whiche was the the daye of Seint Blaſe Biſſhop and Martir . And fiñſſhed on the euen of than nunciacion of our laid biliſſid Lady fallyng on the wednelday the xxiiij daye of Marche . In the xix yeer of Kyng Edwarde the fourthe

The 78th leaf, which closes the volume, is blank.

Manuscripts.—There does not appear to be an English version in the British Museum. In the Public Library, Cambridge (Nn. 3. 10. 1), is a copy on paper, unfortunately imperfect at beginning and end, but an exact transcript of Caxton's printed version, which the Scribe evidently took as his pattern, even to the star-shaped full-point. Indeed, of books, like the present, written for the Press, manuscript copies are not to be expected, unless transcripts from the printed editions, like that just mentioned.

Remarks.—The French edition of this work (see page 25 *ante*) was, if similarity of workmanship in all points may justify the conclusion, before the Printer while at work upon this the English edition.

Dr. Dibdin, to whom the French edition was unknown, says that Earl Rivers translated from the Latin; but as all the other productions of the Earl's pen, printed by Caxton,

were from the French, there would be strong grounds for supposing that this had come through the same channel, were not the fact established by its not being a literal translation of any Latin edition, while it is an accurate reproduction, line for line and almost word for word, of the French edition.

About the date also there has been some confusion. Mattaire and Panzer attribute the printing to 1478, Lewis to 1479, Dibdin to 1480; and Lord Orford thinks Caxton, unless he was two years employed upon it, has made a typographical error in the date. The dates in reality are very plain. Caxton says that Lord Rivers delivered the English translation to him to be printed, upon the day of "The Purification," which is further stated to have been the 2nd day of February, 1478; but as the year did not then begin until the 25th March, it would, according to the present reckoning, be February, 1479. The printing was begun the very next day, on the "morning after the said Purification," and completed upon the 24th day of March in the 19th year of Edward IV. This regnal year was comprised between March 4th, 1479, and March 3rd, 1480, thus again giving the year 1479 for the completion of the book. From this it is evident that instead of taking over two years for the printing it occupied Caxton just seven weeks. In Vol. I, page 149, may be seen the entire epilogue, as written and printed by Caxton.

For the literary history of "Cordyale" see the remarks on "Les quatre derrenieres choses," already noticed.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. c. 2)—*Not quite perfect*, the first 8 leaves having been mended, and portions supplied by Whittaker. Washed, and slightly stained. Both blanks. Book-plate of "Stanesby Alchorne, Tower of London." Measurement, $11\frac{1}{4} \times 8$ inches.

2. Cambridge. *Public Library* (AB. 10. 54. 3).—*Perfect*, with both blanks. Measurement, $10 \times 6\frac{3}{4}$ inches. Bound up with the "Mirrour of the Worlde," by Laurence Andrewe, and "Jason," by Gerard Leeu, 1492. Part of Bishop Moore's collection.

3. Oxford. *Bodleian.—Imperfect*, wanting one leaf in the middle: much decayed, stained and wormeaten. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

4. Glasgow. *Hunterian Museum* (Ab. 9. 9).—*Perfect*, but stained and scribbled over. The "Harleian" copy. Measurement $10\frac{3}{8} \times 7\frac{1}{2}$ inches.

5. Earl Spencer.—*Perfect*, and clean. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches.

6. Earl of Ashburnham.—*Imperfect*, wanting all the third 4^{n}, or 8 leaves. In the original binding, and uncut, having some 15th-Century balads on a fly-leaf. Measurement, $11\frac{5}{8} \times 8\frac{1}{2}$ inches.

7. Earl Dysart.—*Perfect.* Slightly stained, and much decayed at the end. From the Harleian Library. In old manuscript—£2 2s, being the price at which Osborne sold it, probably to Mr. Brereton. Measurement 10 × $7\frac{3}{8}$ inches.

8. Thomas Bateman, Esq.—*A large fragment;* 34 leaves, much cropped. Bought in 1851 at Macclesfield. Measurement, $8\frac{5}{8}$ × $5\frac{7}{8}$ inches.

9. The Miller Library.—*Perfect.* A few leaves mounted. In fair condition. Measurement, $11\frac{1}{2}$ × 8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743	III. 1544	R. Harley	——	Osborne, Bookseller.
b 1743	V. 1767	Ditto	——	Ditto.
a 1748	950	Osborne, Bookseller	2 2 0	J. Brereton. (?)
b 1773	1873	J. West	14 0 0	J. Hunter.
c 1774	1257	W. Fletewode	6 12 6	S. Alchorne.
c 1813	167	S. Alchorne	127 1 0	George III.
1814	433	J. Towneley	94 10 0	——
d 1826	601	J. Inglis	24 3 0	W. Knight.
d 1847	888	W. Knight	45 0 0	W. H. Miller.

No. 27.—Fratris Laurentii Gulielmi de Saona Margarita Eloquentiæ castigatæ ad eloquendum divina accommodata.

Folio. Sine ullâ notâ. (1479–80 ?)

Collation.—One 3^{n}, one sheet, eleven 5^{ns}, and one $3^{n} = 124$ leaves.

Typographical Particulars.—There is no title-page. Type No. 2* only is used. The lines, of which there are 29 to a page, are in most cases of uneven length, although in some pages they are spaced out very regularly. Long lines measure 5 inches. Without signatures or catchwords. Space is left, with a director, for the insertion of initials 3 or 4 lines in depth. The hyphen is in this volume not unfrequently used instead of the / or ⸗, as a mark of punctuation. Chapters generally commence with a line, or two or three words, in capital letters; and the ends of paragraphs are often ornamented with an array of points; for instance, ⁘ ⁖ ⁘ ⁖ ⁘ ⁖ ⁘.

The Text begins on the 1st recto with the prohemium,

Fratris laurencij guilelmi de saona ordinis mīor sacre theoe doctōis phemiū ī nouā rthōicā

c

Ogitanti michi sepenumero ac diligencio contemplāti ꝯtū cōmoditatis ꝯtūqꝫ splendoris ⁊ glorie afferre

On 5th verso, EXPLICIT PROOEMIUM.:.

On the 53rd recto,

INCIPIT SECUNDUS LIBER rhe=
torice facultatis: In quo ſpecialiter auctor agit de hijs que

The Second Book ends and the Third begins on the 83rd recto,

INCIPIT LIBER tercius rhetorice facultа

On the 135th recto is a concluding chapter, the Text ending, on the verso of the 136th leaf, thus:—

in trinitate perfecta uiuit et regnat per infinita ſecula ſecu=
lorum. AMEN.

Explicit liber tercius: et opus rhetorice facultatis p fra
trē laurentiū Guilelmi de Saona ordinis minor sacre pa
gine pfeſſorē ex dictis teſtimonijſq; ſacratiſſimar ſcriptu=
rar / doctorq; pbatiſſimor compilatū et confirmatū: quibus
ex cauſis cenſuit appellandū fore Margaritam eloquentie
caſtigate ad eloquendū diuina accomodatam

Compilatū ant' fuit hoc opus in alma uniuerſitate Can
tabrigie. Anno dñi. 14^8. die et. 6. Julii. quo die
feſtum Sancte Marthe recolitr. Sub protectione Sēniſſi
mi regis anglorum Eduardi quarti

Remarks.—There can be no doubt in the mind of anyone acquainted with the Westminster books that this issued from Caxton's Press. It agrees with them not only in character of type, but in length of line, depth of page, and other typographical peculiarities. Nor is there much uncertainty about the date. It was not written till July, 1478, and the first dated book in the types with which it is printed (Type No. 2*) made its first appearance in March, 1479, the latest dated book in the preceding Type (No. 2) being February, 1478. In 1480 Caxton discontinued entirely the practice of leaving his lines of an uneven length; but the majority of pages in this volume have their lines uneven. The book was therefore printed after July, 1478, and before or very early in 1480.

It is worthy of notice, that about the same time that Caxton, at Westminster, was engaged upon this work, the Printer-schoolmaster at St. Albans was also making it one of the first essays of his Press. There certainly was not a longer period than two years and a half between the two editions, which, so far as the text goes, agree very closely, the St. Alban's Printer having apparently reprinted from the edition by Caxton.

It is also very remarkable that this work should have been known and described for more than 150 years, yet never till October, 1861, recognised as the production of

Caxton's Press. In the Public Library, Cambridge, is a volume of Documents, relating to Corpus Christi College, which was used by Strype for his Life of Archbishop Parker; and among them is a Catalogue of the Books bequeathed by the Archbishop to the library of that College. At folio 255 is the following entry under the general head of "Books in parchment closures as they lye on heaps on the upmost shelves":—"*Rethorica nova impressa Canteb. fo.* 1478." Strype, in his Life of Parker, misled by this entry, attributed the book to an early Press at Cambridge; and Bagford, writing to Tanner, in 1707, says—"I cannot but impart unto you, that very lately good Mr. Strype hath gave me an account of a booke which archbishop Parker gave to the Publick library of Benet college, and is a piece of rethorick, by one Gul. de Saona, a minorit, printed at Cambridge, 1478." Ames, who only knew the book from these accounts, and a facsimile of the beginning and end sent him by Mr. North, placed this work at the head of the list of Cambridge books in his Typographical Antiquities, 1749, and gave an engraving of North's facsimile; which led him to state that "the types were much like Caxton's largest." Herbert merely repeated the account of Ames; and thus it was reserved for Mr. Bradshaw in consulting the library of Corpus Christi College for another purpose, to examine the volume and to recognise the interesting fact that, although compiled at Cambridge in the year 1478, it was printed with the unmistakeable types of Caxton, and agreed in typographical particulars with the books issued from the Westminster Press between 1479–80.

Laurentius Gulielmi de Traversanis, of Saona (or Savona, as it is more commonly called), was born about 1414. His native city, not very far from Genoa, is better known as the birthplace of Christopher Columbus. He entered the Franciscan Convent there under Francesco di Rovere, afterwards Pope Sixtus IV. He studied at the Universities of Padua, Bologna, Cambridge, and Paris, and seems finally to have retired to his own convent at Savona, where he died, and to which he was a great benefactor. Wadding (*Scriptores Ord. Min.* folio, Romæ, 1650) mentions several of his works as existing in manuscript at Savona:—"Rhetorica pro junioribus," probably a companion to the present volume, which the Author calls "Margarita——ad eloquendum divina accommodata;" "Correctorium vitæ humanæ;" "Dialogus de vitâ et verâ felicitate;" "De bono conjugali, sive Matrimoniali;" "De pudicitiâ B. Virginis;" and "Triumphi quinque Jesu Christi," of which the "De Justitia" was dedicated to our King Edward IV. A brief notice of him is given in *Monti's Compendio.* 8vo. Savona, 1698.

EXISTING COPIES.

1. Cambridge. *Corpus Christi College* (now among the Manuscripts, No. CCCLI).—*Perfect*, in excellent condition, quite untouched by the knife, and altogether as fine a specimen of Caxton's Press as can be seen anywhere. It measures $12 \times 8\frac{5}{8}$ inches.

2. Sweden, Upsala. *University Library.*—*Perfect*, and in excellent condition.

No. 28.—The Dictes and Sayings of the Philosophers. *Folio.* "*Enprynted by me William Caxton at Westmestre.*" *Second Edition. Dated* 1477, *but printed about* 1480. *With Colophon.*

Collation.—Eight 4^{ns}, and two $3^{ns} = 76$ leaves, of which the 1st is blank.

Typographical Particulars.—There is no title-page. Type No. 2* only is used. The lines are nearly always spaced out to an even length, and measure 5 inches; 29 lines to a full page. Without signatures, folios, or catchwords. Space is left at the beginning of chapters for the insertion of 3-line initials.

Commencing with a blank leaf, Earl Rivers's prologue follows on the 2nd recto.

The Text begins thus:—

Here it is ſo that euery humayn Creature by the
ſuffrañce of our lord god is born̄ ⁊ ordeigned to
be ſubgette and thral vnto the ſtormes of fortune
And ſo in diuerſe ⁊ many ſondry wyſes man is perplexid

The prologue finishes half-way down the 3rd recto—

rather ſyn after my rudenes not expert I in my maner fo-
lowed my coppe and the ground I had to ſpeke vpon as
here after enſiewis.

The verso is blank. The work itself commences on the 4th recto, with space left for a 4-line initial,

Edechias was the firſt Philoſophir by whoom
thorugh the wil and pleaſer of oure lorde god
Sapience was vnderſtande and lawes reſcey-
ued. whiche Sedechias ſaide. that euery crea-
ture of good beleue ought to haue in hym ſixtene vertues

The work concludes on the verso of the 73rd folio at foot, and is followed on the 74th recto by Caxton's epilogue and additions, commencing, with space for a 3-line initial,

Ere endeth the book named the dictes or ſayengis
ꝟ of the philoſophres enpryntid. by me william
Caxton at weſtmeſtre the yere of our lord. M.
CCCC. Lxxvij. Whiche book is late tranſlated out of

The Text ends on the 76th verso, with a short page of 16 lines—

in thys world. And after thys lyf to lyue euerlaſtyngly
in heuen. Amen.

Et ſic eſt finis.

Thus endeth thys book of the dictes and notable wyſe ſay-
enges of the phyloſophers late tranſlated and drawen

out of frenſhe into our engliſſhe tonge by my forſeide lord Therle of Ryuers and lord Skales. and by hys comandement ſette in forme and emprynted in thys manere as ye maye here in thys booke ſee Whiche was fynyſſhed the xviij. day of the moneth of Nouembre. and the ſeuenteth yere of the regne of kyng Edward the. fourth.

REMARKS.—The difference between this and the 1st edition (see page 36 *ante*) is considerable. *That* was printed from the original fount of Type No. 2; *this* from a re-casting of the same fount, showing many alterations in the punches. (See the preliminary chapter to this volume). *That* has the pages throughout the volume very uneven as to the length of the line; *this* nearly always even. *That*, with the unique exception of the Althorpe copy, is without the colophon; *this* has the colophon, of which a facsimile is given in the annexed plate, in every copy. Lastly, the orthography varies throughout the whole volume.

We must here notice the first instance of a practice common among the early Printers, and, doubtless, inherited from the Scribes:—namely, that of reprinting in subsequent editions the colophons and dates strictly applicable to the 1st edition only. Thus the three editions of "Dictes and Sayings," which issued from Caxton's printing office, all bear the same date of imprint, November, 1477, while we know that Type No. 2*, in which the 2nd edition is printed, was not used till after February, 1478, and Type No. 6, in which the 3rd edition is printed, was not in use till about 1488.

The literary history of "Dictes and Sayings" has been already recounted at page 38 *ante*.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 2).—*Perfect.* A poor impression with scribblings. From West's sale. Measurement, $10\frac{1}{2} \times 7$ inches.

2. DUBLIN. *Trinity College.*—*Perfect*, and in good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

3. DUKE OF DEVONSHIRE. *Imperfect*, wanting the 8th folio. Uncut, but very soiled and scribbled over. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches.

Three poor *fragments* were extracted from a book-cover, at St. Albans. (See under *Boethius.*)

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 4046	R. Harley	——	Osborne, Bookseller.
1773	2288	James West	21 0 0	George III.
1814	541	John Towneley	189 0 0	——

See also some Sale Prices of undistinguished editions, at page 41 *ante*.

No. 29.—An Indulgence granted by Pope Sixtus IV for Assistance at the Siege of Rhodes. *On parchment.* (1480)

Typographical Particulars.—The Type is No. 2* only, but from the warping of the skin assumes in many parts a very deceptive appearance. The lines, which are considerably extended, but all of one length, measure 9¼ inches. The large 4-line wooden initial is to be noticed as being in all probability the earliest instance of printed initials in this Country; they certainly do not appear in any book for which this type was used. The following is the whole of the document:—

Frater Johannes kendale Turcipelerius Rhodi ac commissarius A sanctissimo in xpristo patre | et domino nostro domino Sixto diuina prouidencia papa quarto et vigore litterarum suarum pro expe= | ditione contra perfidos turchos xpristiani nominis hostes. in defensionem insule Rhodi ꝛ fidei catholi= | ce facta et facienda concessarum ad infrascripta ꝑ vniuersum orbem deputatus. Dilect' nobis in xp̄o | *Symoni Mountfort et Emme vxori eius* Salutē in dño sempiternā Prouenit ex tue deuotionis affectu quo romanā | ecclesiā reuereris. Ac te huic scē ꝛ necessarie expeditioni gratū reddis et liberalē. vt peticiones tuas illas preser | tim que consciencie pacem ꝛ anime tue salutem respiciunt ad exauditionis graciam admittamus. hinc est q̄ nos | tuis deuotis supplicationibus inclinati. tibi vt aliquem idoneum ꝛ discretum presbiterum secularem vel cu= | iuslibet ordinis regularem in tuum confessorē. qui confessione tua diligenter audita ꝑ commissis | ꝑ te quibuslibet crimimbz excessibz et delictis quantūcunqz grauibz et enormibz. eciam si talia fuerint ppter que se | des apostolica sit quouismodo merito consulenda. Iniectionis manuū in episcopū. vel superiorē. ac libertatis eccles | astice offense. seu conspirationis in psonā aut statū romani pontificis. vel cuiuslibet offense in obediencie. aut rebel | lionis sedis eiusdem. ac p̄sbitericidij. casibz dūtaxat exceptis. In reseruatis semel tantū. In alijs vero nō reser= | uatis tociens quociens fuerit oportunū debitam absolutionē impendere ꝛ penitenciam salutarem iniungere. Ac om | nū peccator tuor de quibz corde contritus et ore confessus fueris. semel in vita et semel in mortis articulo plena | riam remissionē ꝛ indulgenciā auctoritate apostolica concedere possit. dicta auctoritate qua ꝑ ipsius sedis l'ras fuc | ficienti facultate muniti fungimur in hac parte indulgemus. In quor' fidem has l'ras nostras Sigilli nostri ap | pensione munitas fieri iussimus atqz mandauimus. Dat' *ultimo die Mēsis marcij* Anno domini | Millesimo quadringentesimo octogesimo

Remarks.—The following particulars concerning John Kendal are gathered from an article in *Archæologia*, vol. xxvii, page 172, written by Sir F. Madden, and entitled "Documents relating to Perkin Warbeck."

In a deposition made by one Bernard de Vignoles, at Rouen in 1495, concerning a plot against the King's life, one of the persons implicated was John Kendal, Grand Prior of the Order of St. John of Jerusalem in England. He is also remarkable as having been the subject of the earliest contemporary English medal in existence, which is dated 1480, the period of the Siege of Rhodes. On this he is styled "Turcopolier," or General of the Infantry of the Order, the office of which was annexed to that of Grand Prior of England. Yet although the medal so designates him, it is not probable that he was actually present at the siege, as in that very year (*Rymer*, April, 1480) Edward IV ordered all persons to assist John Kendal, in Ireland, in procuring aid and money against the Turks. In this proclamation he is styled "Turcopolier of Rhodes, and locum tenens of the Grand Master in Italy, England, Flanders, and Ireland."

There are probably two EXISTING COPIES, although but one is at present known. This is in the British Museum (C. 18. e. 2), and was purchased in 1845. The blank space for the name is filled in with "*Symoni Mountfort et Emme vxori ei*^{s}," and it is dated the last day of March, 1480.

The Rev. Joseph Hunter noticed the existence of this "Indulgence," and wrote to Herbert about it, but it was not then recognised as a production of Caxton's Press; and, although the same document, must have been another copy, as the blanks were filled in with the names of Richard Cattlyn and John Cattlyn, April 16th, 1480.

No. 30.—PARVUS ET MAGNUS CHATO. *Folio. Sine ullâ notâ. With Woodcuts. Third Edition.* (1481?)

COLLATION.—a b c 4^{ns}, d 2^{n} = 28 leaves, of which a j is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Two sizes of Type occur, No. 2* and No. 3, the latter being used for the Latin couplets as well as the "Incipit" and "Explicit" lines. Length of long lines 4¾ inches. 29 lines to a page. Signatures are met with here for the first time, lower-case letters and Roman numerals being used. Without folios or catchwords.

Commencing with a blank leaf the title-line follows, on a ij recto, in Type No. 3. (See the annexed Plate). The Text begins thus :—

Hic incipit paruus Chato

(Woodcut of Four Pupils, one of whom wears a fool's cap, kneeling before a Tutor, who, rod in hand, sits in a high-backed chair).

Um aīa aduertere quam hoīes grauiter errare
Whan I aduerte in my remembraunce
And see how fele folkes erren greuously

On sig. a iij recto,

Whan ye it rede let not your herte be thence
But doth as this sayth with al your entente
Hic finis parui cathonis

(Woodcut of Five Pupils kneeling before their Tutor, who, seated in a chair, is teaching them from a book upon a lectern before him).

"Parvus Chato" contains 7 stanzas, and is followed, on sig. a iij verso, by

Hic incipit magnus Chato

I deus est animus nobis vt carmina dicunt
Hic tibi precipue sit pura mente colendus
For thy that god is inwardly the wyt
Of man and geuyth hym vnderstondyng

The First Book has 42 stanzas. On sig. b ij recto,

Incipit secundus liber

This has 39 stanzas. On 8th recto of sig. b, 3 lines down,

Incipit liber tercius

This has 27 stanzas. On sig. c iiij recto, half-way down,

Incipit liber quartus

This has 52 stanzas. In Parvus and Magnus Chato together 167 stanzas.

The Text ends, on 4th recto of sig. d—

Here haue I fond that shal ye guyde and lede
Strenght to good fame & leue yoū in hyr hous

Explicit Chato

Remarks.—The Text is evidently a reprint from one of the early editions in quarto (see pages 52 and 55 *ante*), and was by no means intended "as a kind of supplement" to the "Cathon glossed" printed a year or two later by Caxton, as supposed by Dr. Dibdin in *Typ. Ant.*, vol. i, page 201.

Two woodcuts add to the interest of this volume; one being at the beginning and one at the end of the "Parvus Chato." (See Plate 27.) The same cuts also appear in the "Mirrour of the World," which raises the question of precedency. Here, at first sight, one would give priority to the "Mirrour," as the cuts appear newer and cleaner; but this is very deceptive, depending more upon the amount of ink and pressure used than on the condition of the cuts. The breakage of some of the lines in the "Mirrour" is a much more sure sign, and this tells strongly in favour of "Parvus Chato." The greater appropriateness of the designs to the "Parvus Chato"—a boy's book—than to the

illustration of grammar and logic as in the "Mirrour," leads to the same conclusion. It is therefore considered that these two cuts were designed originally for the "Parvus Chato," which in that case must have been printed previously to the "Mirrour," 1481.

There is nothing to induce us to attribute to Foreign Artists the production of these woodcuts, which show no amount of skill either in design or execution, which is not far surpassed in the undoubted productions of English Scribes and Miniature Painters of the same period. They may, therefore, be considered as probably the earliest specimens of wood-engraving in England.

EXISTING COPIES.

1. Oxford. *St. John's College.—Perfect.* On a fly-leaf, in manuscript, appears "Liber Coll. S. Joan Bapt. Oxon. Ex legato Nath: Crynes Alū ejusdem olim Socii, 1745." Measurement, 10 × 7 inches. This is bound up in one volume with "Court of Sapience," "Pilgrimage," and "Eneydos."

2. Earl Spencer.—*Perfect*, and clean, but measuring only $8\frac{3}{8}$ × $6\frac{7}{8}$ inches.

Dr. Dibdin errs in attributing a copy to the Harleian Library. That described in the Catalogue (III. 6202) was a quarto, and was doubtless the same as that now in the collection of the Duke of Devonshire.

No. 31.—The Mirrour of the World. *Folio. First Edition. Translated* 1481. *Woodcuts. Without Printer's Name, Date, or Place, but in* 1481.

Collation.—**a b c d e f g h i k l m** are 4^{ns}, **n** is a $2^n = 100$ leaves, of which **a** 1 and the verso of **n** 4 are blank.

Typographical Particulars.—There is no title-page. The only Type used is No. 2*. A full page contains 29 lines, which are fully spaced out and measure $4\frac{3}{4}$ inches. Without folios or catchwords. Signatures in lower-case letters and Arabic numerals. The number of woodcuts is 34. After the first (blank) leaf the "Table" commences on sig. **a** 2 recto.

The Text begins thus:—

> Here begynneth the table of the rubrices of this preſen
> te volume named the Mirrour of the world or thymage
> of the ſame

which turns over 4 lines to head of sig. **a** 4 recto, introducing the

> Prologue declarynge to whom this book appertepneth

Under this is the 1st woodcut (a man at his desk, &c.) The prologue terminates half-way down the verso of sig. a 5. On sig. a 6 recto,

Hier begynneth the book callid the myrrour of the worlde/
And treateth firſt of the power and puiſſaunce of god
capitulo primo.

Then a woodcut (a Philosopher with the Globe in his hand), and space for a 5-line initial P. The Text ends on the 4th recto of sig. n, the verso being blank,

helthe / And after this ſhort ⁊ tranſitorye lyf he brynge
hym and vs in to his celeſtyal blyſſe in heuene Amen/

Manuscripts.—*Cotton*, *Vesp.* E. III (Latin, sæc. xiv), "Incipit liber ymago mūdi Ad instructionem multorum quibus deest copia librorum, hic libellus edatur, nomen q. ei. ymago mundi indatur . eo qd. disposicio tocius orbis in eo quasi in speculo conspiciatur." Without diagrams, prologue, epilogue, or colophon; and although similar in subject and treatment is shorter than the French manuscripts either in metre or prose.—*Birch* 2435 is a French metrical composition entitled "Ymage du monde." It is splendidly illuminated, and bears date 1245. This was the original of the French prose version from which Caxton translated.—*Royal* 20 A. III, the same transcribed a century later.—*Harl.* 334 (14th Century), similar.—*Royal*, 19 A. IX (15th Century), French prose. This agrees closely with Caxton, and has several illuminations showing the same designs as in his own woodcuts. Several parts of Caxton's prologue are borrowed from this version, in the preface to which we are told that this manuscript, "fu grosse et de tous poins ordonne cōme dit est, en la ville de bruges lan del Incarnacion n're seigñ Jhū crist mil quatre cens soixante et quatre." Copies were in all the chief libraries of the 15th Century. Dibdin is in error about "the English original of Caxton's work" being among the Royal manuscripts in the British Museum (*Typ. Ant.* vol. i, page 109).

There is a fine manuscript in the Imperial Library, Paris, No. 7070 (French), which appears to agree in all particulars with Caxton. It is described by M. Paris (t. v, page 31), under "Le Roman de l'image du Monde, par M^e Gossouin."

Remarks.—The origin of this work cannot be traced very satisfactorily; but as showing a much better acquaintance with the cosmogony of the world than any previous composition, it may be interesting to examine the evidence of its authorship. Consult *Notice sur Vincent de Beauvois*, par Danau; *Histoire Litt.* t. xviiij, page 460; *Les Msc. Franc.* t. v, page 31.

Vincent de Beauvois, of the Order of Preaching Friars, who, from the dedication attached to several of his productions, appears to have flourished in the reign of St. Louis, composed an extensive work in Latin, consisting of four parts—"Speculum Naturale," "Speculum Doctrinale," "Speculum Historiale," and "Speculum Morale." The whole was entitled "Speculum majus," for the following reason, given in the 3rd chapter of the

First Book, "*Majus* autem, ad differentiam parvi libelli jamdudum editi, cujus titulus Speculum vel Imago mundi, in quo scilicet hujus mundi sensibilis dispositio et ornatus paucis verbis describitur." M. Daunou thinks that the "parvus libellus" here referred to was the "Imago Mundi" from which "Lymage du Monde" was translated, and that it was a previous composition of Vincent de Beauvois; and Montfaucon quotes a manuscript in the St. Germain collection (Fonds Latin, 926) to support his view, in which we read "Iste liber intitulatus Speculum vel Imago Mundi editus a fre. Vincentio ordinis fratrum predicatorum." But Vincent's reference to a Speculum Mundi, "jamdudum editus," by no means suggests that he wrote that as well as his own; and unfortunately as no copy is known, the fact even of its agreement with "Lymage du Monde" cannot be verified. The manuscript quoted by Montfaucon is no evidence at all, as M. Paris, on examination, found it to be identical with the "Speculum Historiale," or the Third Part of Vincent's "Speculum Majus," which is by no means "a rational description of the World and its products shortly described." The compilation of "Speculum Mundi," from Vincent's "Speculum Naturale," as suggested by Greswell, is equally far from the truth. Although no copy of the Latin "Speculum vel Imago Mundi," referred to by Vincent, is known, there appears little reason to doubt that it existed in the 13th Century. Perhaps an earlier copy of the Latin manuscript in the Cotton Library, already described, may have formed the foundation of the French version, although in that case, as in Vignay's translation of the Chess-Book, considerable additions have been made. The history of the "Mirrour of the World" may be summed up thus:—Before the middle of the 13th Century an unknown Author wrote in Latin "Speculum vel imago Mundi;" of this no copy has yet been recognised (*Cotton, Vesp.* E III?) In 1245 this was turned into French metre for the Duke of Berry, of which manuscripts in several libraries attest the popularity (*Birch* 2435; *Royal* 20, A III). In 1464 the old French metre was turned into French prose at Bruges, probably by "Maistre Gossouin," who added illustrations and divided it into chapters (*Royal* 19, A. IX; *Bib. Imp., Paris*, No. 7070). Here we find the Text used by Caxton for his translation, who even adopted a considerable portion of the French prologue (see *ante* Vol. I, page 153). Who this "Gossouin" or "Gossevin" was, and whether he was the Author or only the Scribe is quite unknown; perhaps he was identical with the Scribe "Gossein," who, upon the flight of Colard Mansion from Bruges, succeeded him as tenant of the scriptorium over the church-porch of St. Donatus.

The celebrated Cardinal Pierre d'Ailly compiled, in 1449, a work entitled "Tractatus de ymagine mundi" (*Harl. MS.* 637), which, however, is principally astronomical, having little in common with the work under review.

The publishing of this work was not a speculation on Caxton's part. He was employed, as we learn from the prologue (printed *verbatim* in Vol. I), to translate and

probably to print it by Hugh Brice, Citizen and Alderman of London, who wished to make a present to Lord Hastings. To adorn, as well as illustrate the pages, the art of the Wood-engraver was employed, and we may consider the figures here displayed as some of the earliest specimens of that Art in England. The designs were borrowed from the manuscript copy, the illuminations in the French manuscripts showing the same treatment. All the copies issued from Caxton's Press have the words necessary for the explanation of the diagrams inserted with the pen, instead of being engraved on the wood, which may perhaps be an argument for their home execution, as the Flemish Artists were certainly well skilled in engraving words in their blocks. They all appear to have been perfected by the same Scribe, which probably induced Oldys to assert that they are in Caxton's Autograph. Of this there is no evidence. Many of these woodcuts came, at a later period, into the possession of Laurence Andrewe, who used them in printing his undated edition of the same work.

Hugh Brice, of the same county as Caxton, where he held the manor of Jenkins (*Lysons*, vol. iv, page 75), was also of the Mercers' Company, although Stow calls him a Goldsmith (*Thoms's Stow*, page 77). He was knighted about 1472; and in that year accompanied John Russell and others on a trade embassy to Bruges. John Russell was the orator whose celebrated speech, upon the reception of the Order of the Garter by the Duke of Burgundy, is one of the earliest pieces attributed to the Press of Caxton. In 1473, Hugh Brice, who is called, "Clericus in officio Contrarotulatoris Monetæ nostræ," was sent on a similar embassy, "De difficultatibus super intercursu Burgundiæ removendis;" and on both occasions would necessarily become personally acquainted with Caxton, who at that time was in the service of the Duchess of Burgundy at Bruges. (*Rymer*, edit. 1727, vol. xi, page 738, &c. &c.) He also held the offices of Keeper of the King's Exchange, London; Governor of the King's Mint in the Tower, under Lord Hastings; and Mayor of London, 1494. He died in 1496.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 5).—*Perfect*, and in good condition. Many receipts scribbled on the last leaf. Was in Ames's library. Measurement, $10\frac{1}{4} \times 7\frac{1}{4}$ inches. Autograph, "Willm̃ Humfrey añ Dñi 1519." The large device of Caxton is inappropriately inserted on a fly-leaf at the end of the volume.

2. The same. *Cracherode Library* (C. 21. d).—*Perfect*, and with the blank leaf. In good state. Measurement, $11\frac{1}{8} \times 7\frac{7}{8}$ inches. Ratcliffe's copy.

3. Cambridge. *Public Library* (AB. 3. 14).—*Imperfect*, wanting a 2, a 3, a 8, and part of b 1. Much stained, but unusually large. Measurement, $11\frac{5}{8} \times 8\frac{3}{8}$ inches. From Bishop Moore's collection.

4. Oxford. *Bodleian.*—*Perfect*, slightly stained, and a few leaves mended. Measurement, $11 \times 7\frac{1}{2}$ inches.

5. Windsor. *St. George's Chapel Library.—Imperfect*, wanting ¶ 1, ¶ 1, and part of ¶ 4, stained, and with manuscript notes. Measurement, $11\frac{1}{4} \times 8$ inches.

6. Duke of Devonshire.—*Perfect*, large, and in good state. The Roxburghe arms on cover. In manuscript, "Collegij Anglicani Louan." Measurement, $11\frac{1}{8} \times 8\frac{1}{8}$ inches. Purchased by the Duke of Roxburghe for £9 9*s*, from the Jesuits' College, Louvain.

7. Earl of Jersey.—*Perfect*, with the blank, which is covered with old writing. Slightly stained, and much cropped. Measurement, $9\frac{1}{4} \times 6\frac{1}{2}$ inches.

8. Earl Dysart.—*Perfect*, slightly stained, with few manuscript notes. Sigs. ¶ and ¶ transposed. The Harleian copy. Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches.

9. Earl of Macclesfield.—*Perfect.* Measurement, 10 × 7 inches.

10. Earl of Ashburnham.—*Imperfect*, wanting ¶ 6, ¶ 7, ¶ 5, and ¶ 6. Slightly soiled. Measurement, $10\frac{1}{4} \times 7$ inches.

11. Earl Fitzwilliam.—*Perfect*, and in good condition. In manuscript, "$7\frac{1}{2}$ guis." and "Lumley." Measurement, $9\frac{3}{4} \times 7$ inches.

12. Earl Spencer.—*Perfect*, slightly stained, with few manuscript notes. Book-plate of Dr. Charles Chauncey. Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches.

13. John Moore Paget, Esq.—*Imperfect*, wanting the last 3 leaves. Bought in 1792 of Tom Payne for £10. In fair condition. Measurement, $11 \times 7\frac{3}{4}$ inches.

14. Rev. Walter Sneyd.—A large *fragment*, consisting of 36 leaves from the latter part of the volume. Very clean. Measurement, $8\frac{1}{4} \times 5\frac{3}{4}$ inches.

15. W. F. Stephenson, Esq. *Ripon.—Imperfect*, wanting the last 3 leaves, scribbled over, and much cropped. Measurement, 9 × $6\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	85	R. Smith	0 5 0	——
a 1743	V. 1753	R. Harley	——	Osborne, Bookseller.
a 1751	1931	Osborne, Bookseller	1 1 0	——
1756	2024	Bryan Fairfax	3 0 0	F. Child.
b 1773	336	J. West (*very imp.*)	2 13 0	R. Gough.
1773	2469	Ditto	12 12 0	George III.
1776	639	J. Ratcliffe	2 15 0	C. M. Cracherode.
1786	1367	Edward Wynne	5 5 0	——
1790	—	Dr. Chauncey	15 15 0	Earl Spencer ?
1792	1674	J. Munro	15 15 0	Short.
c 1795	1076	T. Allen	13 13 0	E. Knight.
1796	64	Isaac Herbert	15 15 0	——
1803	1030	M. Woodhull	38 17 0	Powers.
b 1810	2480	R. Gough (*very imp.*)	4 14 6	Bagster.
1812	1752	Duke of Roxburghe	351 15 0	Duke of Devonshire.
1819	2977	Marquis of Blandford (*i* 4 *l.*)	15 0 0	——
1820	827	A. Littledale (*i.* 2 *l.*)	10 10 0	B. W.
c 1821	1410	Edward Knight	32 11 0	——
1824	II. 419	Sir M. Sykes	37 18 0	——
1835	2845	Dr. Kloss (*i.*)	14 0 0	——

In the above list are included all the copies that could not be identified as the 2nd edition.

No. 32.—The History of Reynard, the Fox. *First Edition. Folio. Translated in the Abbey of Westminster by William Caxton,* 1481, *but without Printer's Name, Place, or Date.*

Collation.—a b c d e f g h i are 4^{ns}, k and l are 3^{ns}, a 1 and l 6 being blank. Between the leaves h 8 and i 1 is inserted a leaf half printed on both sides. This was probably owing to the accidental omission of a page by the compositor. Total, 84½ leaves, of which the first and last are blank.

Typographical Particulars.—There is no title-page. The Type is No. 2*, none other being used throughout the volume. The lines are spaced out to one length, and measure 4¾ inches. A full page has 29 lines. Without folios or catchwords. Arabic figures are used in the signatures. Spaces 2 lines deep are left for the insertion of initials.

The Text begins, on sig. a 2 recto, thus :—

This is the table of the hiſtorye of reynart the foxe

ending half-way down sig. a 3 recto,

How the foxe with his frendes departed noblȳ fro the kynge ⁊ wente to his caſtel maleperdus / capitulo xliij

On the verso begins the story—

Hyer begynneth thyſtorye of renard the foxe

ending half-way down the verso of the 5th folio of sig. l,

Where they ſhal fynde faute / For I haue not added ne mynuſſhed but haue folowed as nyghe as I can my coppe whiche was in dutche / and by me willm Caxton tranſ=lated in to this rude ⁊ ſymple engliſſh in thabbey of weſt=meſtre . fynyſſhed the vj daye of Juyn the yere of our lord · M . CCCC . Lxxxj . ⁊ the xxj yere of the regne of kynge Edward the iiijth /

Here endeth the hiſtorye of Reynard the foxe 2cf

Remarks.—The date of printing this book is nowhere stated, though it was probably put to press directly after if not during the translation, which was finished on the 6th June, 1481. The literary history of this fable is very obscure. It appears to have had great popularity for some centuries previous to Caxton's time, as quotations from it appear so early as the 12th Century. Caxton's translation was made from "Die Historie van Reinaert die Vos, ghepreñt ter goude in hollant by mi gheraert leeu Jnt iaer Mcccc en lxxix." This prose composition was obtained from the union of two Flemish poems on "Reinart." These again were derived from the French. It is rather remarkable that, although so

many manuscript copies were in existence in the 15th Century—(there were three in one library, that of Charles V of France: See *Barrois*, Nos. 176, 1326, 1328)—few have descended to our times. In *Harl.* 219 (Latin) some of Reynard's stories are narrated, and in *Harl.* 913 there is a ballad of Reynard's adventures, in English verse, but there does not seem to be any manuscript, in any language, in any way similar to Caxton's version.

Equally rare are the early-printed editions, of which there are many. Of that by Gerard Leeu, in 1479, there are but two copies known. The Gouda edition, 1485, is very scarce; while of the reprint at Lubeck, 1498, only one copy, and that imperfect, exists. The first English edition, by Caxton, is comparatively common, as five copies are catalogued below; but of Caxton's 2nd edition, and of the undated reprint by Pynson, we cannot quote a perfect copy in any library. The later reprints are too numerous to specify, although we must mention the excellent verbatim reprint of Caxton's 1st edition, edited by Mr. Thoms, in 1844, for the Percy Society.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. c. 3).—*Perfect*, and in good preservation. Measurement, $11\frac{1}{8} \times 7\frac{7}{8}$ inches.

2. The same. *Grenville Library* (No. 10545).—*Perfect*, very large, and in excellent condition. Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches. The 4th and 5th leaves of sig. a have been transposed in the folding.

3. Eton College.—*Imperfect*, wanting a 2, a 7, a 8. Clean. Measurement, $9\frac{3}{4} \times 8$ inches. Bequeathed by Anthony Morris Storer in 1799.

4. Duke of Newcastle.—*Perfect*, with both blanks. Washed throughout, but in good condition. Measurement $10\frac{7}{8} \times 7\frac{7}{8}$ inches.

5. Earl Spencer.—*Perfect*, and in good preservation. Measurement, $10 \times 7\frac{1}{2}$ inches. Bequeathed by Dean Honeywood to the Chapter Library, Lincoln, and sold in 1811 to Dr. Dibdin, for Lord Spencer.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1776	1223	J. Ratcliffe	5 10 0	George III.
1811	—	The Dean and Chapter of Lincoln Cathedral	——	Dr. Dibdin.
1826	1424	J. Inglis	184 16 0	T. Grenville.
1854	461	J. D. Gardner	195 0 0	Duke of Newcastle.

No. 33.—Tully of Old Age; Tully of Friendship; The Declamation of Noblesse. *Folio.* "*Enprynted by me symple persone William Caxton.*" *No Place.* 1481.

Collation.—*Old Age:* sigs. 1 and a are 3^{ns}, with 1 1, and the 6th leaf of a, blank—b c d e f g h are 4^{ns}—i is a 2^{n}, with i 4 blank. *Friendship* and the *Declamation:* a b c d e f are 4^{ns}, with no blanks. The 1st section in the "De Senectute" is signed in Arabic numerals only, thus: 1 2—1 3—1 4, the rest of the work being signed in letters and Arabic numerals. The three tracts together have 117 printed and 3 blank leaves.

Typographical Particulars.—There is no title-page to any of the three treatises. The Type is all No. 2*, except where Latin quotations or proper names are introduced, when Caxton's largest Type, No. 3, is used. The lines are fully spaced out, and the long lines measure 4¾ inches; 29 lines make a full page. Without folios or catchwords. Space is left at the beginning of the chapters, with a director, for the insertion of 2 to 5-line initials. The peculiar 2cf belonging to Type No. 1 is used in this book.

After a blank leaf the Text begins on sig. 1 2, space being left for a 2-line initial H with director,

> h Ere begynneth the prohemye vpon the reducinge / both out of latyn as of frenſſhe in to our engliſſh tongue / of the polytyque book named Tullius de ſenec-tute . whiche that Tullius wrote vpon the diſputacōns ꝛ

This proheme is divided into three long paragraphs, with space for an initial letter for each, and ends on the 4th recto, being followed immediately by the "Remembrance," or table of contents, which gives the subjects of the different chapters, but no means of reference to the chapters themselves.

The "Remembrance" ends at the foot of the 5th verso of sig. a,

> Thus endeth the remembraunce of thiſtoryes compryſed and towchid in this lytil book entitled Tullyus de Se-nectute /

A blank leaf follows, and the work itself commences on sig. b 1 recto, with space for a 6-line initial M,

> m Y ſouerayn frende Attitus / how be it that I knowe certaynly that thou art bothe nyght and day penſif and careful / ffor the gouernement of the comyn profyte of the Romayns / cal-lyd in latyn Res publica / like as is Tytus flaminius the noble conſul of Rome Neuer-

The treatise "De Senectute" ends, with the following lines and colophon, at the head of the 3rd recto of sig. i,

> may preue tho thyngys whiche ye haue herd of me / which be by me wretyn in this my boke callid olde age :

Explicit' :

> Thus endeth the boke of Tulle of olde age translated out of latyn in to frenshe by laurence de primo facto at the comaundement of the noble prynce Lowys Duc of Burbon / and enprynted by me symple persone William Caxton in to Englysshe at the playsir solace and reuerence of men growyng in to olde age the xij day of August the yere of our lord . M . CCCC . lxxxj :

The remainder of the page and the reverse of the leaf are blank, and the 4th leaf of the signature is blank also. The signatures then commence afresh, and on a 1, at the head of the page,

> Here foloweth the said Tullius de Amicicia translated in

concluding on b 4 recto,

> whiche I myght saye vnto you of frendship . Now I exhorte you / that ye so sette vertue / withoute the whiche / frendship may not be / that excepte the same ye deeme that nothynge may be better than frendship .

A blank of 3 lines, and then commences the epilogue of Caxton—

> Thus endeth this boke named Tullius de Amicicia /

which finishes half-way down the verso of sig. b 4,

> werkes / we may attayne aftir this shorte / transytorye lyf the eternall blessyd lyf in heuen / where is ioye and glorye withoute ende . Amen .

On the 5th recto of sig. b,

> Here foloweth the Argument of the declamacyon / which laboureth to shewe . wherin honoure sholde reste :

The "Declamation" finishes on the verso of the 7th leaf of sig. f, with the following words :—

> whether of thise partyes is the better / I leue it to youre dome and sentence :

Thus endeth thoracion of Gapus Flammyneus

Another epilogue, by Caxton, follows directly underneath, with which the volume concludes, the Text ending with 13 lines on the 8th verso of sig. f,

> that we at our departyng maye departe in suche wyse / that it maye please our lord god to receyue vs in to his euer-lastyng blysse. Amen:

Explicit per Caxton

Dibdin errs greatly (*Typ. Ant.*, vol. i, page 129) when he attributes to Herbert the oversight of the concluding paragraph of this volume; he himself having mistaken a portion of the first prologue for the last lines in the book.

That, although in three distinct treatises, Caxton intended them to form but one volume is plainly stated in the epilogue, which renders it difficult to imagine a reason for his printing the volume with two sets of signatures.

MANUSCRIPTS.—*Burney* 163 (Latin) contains the bare text of "De senectute" and "De Amicitia."—*Addit.* 17433 (French) is the translation of Premierfait, and has the following colophon, "Cy fine le liure de Tulle de vielliesse translate de latin en francois du commendement de tresexcellant glorieux & noble prince Loys duc de Bourbon par moy Laurent de Premierfait cinquiesme iour de nouembre mil. Quatrecens & cinq."[1] —*Harl.* 4917 (French) includes both the treatises of Ciccro as translated by Premierfait, whose prologue to the Duke of Bourbon occupies 26 pages.—*Harl.* 1883 (Latin) contains "The Declamation," the prologue to which commences thus:— "Apud maiores ñros scriptores de nobilitate." "Etate illa florētissima qua inclitū romi impiū adolcuit claruit senatorij ordīs vir quidā fulgentius felix," &c., the tract ending "Explicit controuersia de nobilitate int' publiū corneliū scipioē et gayū flamineū p' legū doctore egregiūqȝ oratorē bonacursū pistorieñ. Amen."—*Arundel* 139: the same.— *Harl.* 4402 (French) contains "the Declamation," and is evidently the original of the translation printed by Caxton, although commencing with a prologue not inserted by

[1] PROLOGUE TO THE FRENCH TRANSLATION OF PREMIERFAIT. British Museum.—*Addit.* 17433. "A Tres excellāt glorieux et noble prince Loys oncle de Roy de france · Duc de Bourbon. Conte de Clermont ... Je ne scey et ne puis trouuez parolles souffisens · ne sentences assez dignes en excusand au moins la petitesce de moy · quant ie droit considere lexcellence · la glorie · & la noblesce de vous qui estes selon la droite ligne de generacion en descend de ce tressaint et tresglorieux atteyeu monseigneur saint Loys ... Et par ce que vous amez philosophie & ceulx aussi qui la hentent & suiuent vous auez desseruy comme dist pitagoras estre nomme philosophe qui est vn nom si tres aduenant a prince que tous empereurs & Roys qui ne ont ars ne sciēces ne sont emperours ne Roys · mais sont semblables a asnes couronnez. Car science & vertu sont la premiere & la droicte naiscence de mōdaine noblesce. Vous donques noble Duc que entre plusieurs volumes auez choisy & esleu le liure de vieilesse Lequel dicta et escriui le noble philosophe & prince de eloquence Tulle ... En obeissend donques a vos commendemens Je me suis essaie de conuertir en francois au moins mal que Jay peu le liure auant nomme .. et Je demende pardon & benigne excusance En soubmittend moy mesme et mon oeuure a la correction dun chūn plus saichant & mieulx iustruict en tele chose. Si requiez humblement & prie cellui dieu qui par sa toute puissence peut toutes choses bonnes quil enlumine mon obscur entendement quil mette en ma bouche droittes & bien sonnans paroles Et quil conduie ma main a fin que je ne mette paroles ne sentences contraires a bonnes et sainctes meurs."

him, "Jcy commenche la controuersie de noblesse playdoiee entre Publius cornelius Scipion dune part et Gayus flaminius daultre part Laquelle a este faicte et composee par vng notable docteur en Loix et grand orateur nōme Surse de pistoie." The paper used in this manuscript is from the very same mill as some of Caxton's, and has two water-marks, the hand on some sheets and the forked ꝑ on others. No English manuscript of any portion of "The Declamation" is known.

Remarks.—We learn from manuscript *Addit.* 17433, as also from Caxton's own pen, that the translation of Cicero's "De senectute" and "De amicitiâ" into French was made by the command of Louis Duke of Bourbon, in 1405, by Laurence de Premierfait. This learned Priest was a native of the city of Troyes, and obtained great celebrity by his numerous translations, of which, however, we will only notice "Seneque. Des 4tre Vertues Cardinales" (*Royal* 20 A xii)—"Jehan Bocace. Livre des cas des nobles hommes et femmes, 1409" (*Royal* 20 C iv), printed afterwards by Colard Mansion—"Le Decameron" (*Bib. Imp. Paris*, 6887),—and "Epitres de Pierre Abelard et d' Heloise" (*Les. Msc. Franc.* vii, page 241). He flourished A.D. 1380 to 1420.

Two noted Poets, one the grandson of the other, and both bearing the name of Bonaccursus de Montemagno, flourished in the 14th and 15th Centuries. Some account of them may be found in *Bibliotheca Pistoriensis*, by F. A. Zacharia. The Abate Casotti published a collected edition of their works, entitled *Prose e Rime de' due Buonaccorsi da Montemagno.* 12mo. 1718. Brunet also quotes an edition printed in 1559. The younger, who died in 1429, was the Author of "The Declamation," which he originally wrote in Latin, but which he appears also to have translated into Italian, both being included in Casotti's edition. There seem to have been many 15th Century editions in Latin, and in one the authorship is attributed to Leonardo Aretino, to whom also it is given by Fossi ; but there is certainly more probability that a piece by Montemagno should get attributed to Aretino, than *vice versâ.* Among the numerous translations of Jean Mielot (see *ante*, page 27) we must reckon the French version of "The Declamation," in which he styles the Author "Surse de Pistoie, Docteur en Loix, et grand Orateur." This was one of the first books that issued from the Press of Colard Mansion at Bruges.

The English translation of the "De Senectute," now under review, was accomplished, as we learn from the first prologue, at the ordinance and desire of Sir John Fastolfe. It has been ascribed by Leland to the Earl of Worcester, and by Anstis to Wyllyam de Wyrcestre ; in both cases without evidence. We have seen already that the "Dictes and Sayings of the Philosophers" had been translated in 1450 for Sir John Fastolfe, by Stephen Scrope, his son-in-law (see page 37 *ante*), and this possibly came from the same pen. Whoever the translator may have been he took for his text the work of Laurence Premierfait, of which this version is a most literal translation, notwithstanding his

assurance (see the end of the first prologue) that "this book is more amply expounded and more sweeter to the reader, *keeping the just sentence of the Latin.*" The English version of "De Amicitiâ" and the "Declamation" are attributed by Caxton to the Earl of Worcester, a great traveller, a great collector of books, and a great orator. The Earl's history and acquirements have been described by Fuller, Dr. Henry, and many others; Caxton's admiration for him is expressed in the most touching and characteristic terms. Rastell issued an undated reprint of the treatise on "Friendship"; and Sir John Harrington, while a prisoner in 1562, made from the French a re-translation entitled "Tullius his booke of freendship."

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 6).—*Perfect*, with the blanks at a 6 and i 4, and having b 8 in duplicate. Manuscript notes in the margins.[1] Measurement, $9\frac{1}{2} \times 7\frac{3}{8}$ inches. Autograph of "Nathanaell Wells."

2. The same. *General Library* (C. 21. d).—*Perfect*, remarkably clean, and free from manuscript. Measurement, $10 \times 7\frac{1}{8}$ inches. Probably belonged to Sir Hans Sloane. Bound in the same volume is Rastell's undated reprint, "Tullius de amicicia in Englysh."

3. Paris. *Imperial Library.*—The "De Senectute" only, and that *imperfect*, wanting all before b 1. Soiled. Measurement, $10\frac{5}{8} \times 8$ inches. Autograph on last leaf, "Liber Willmi Burton Lindliaci Leicestrensis socij inter. Templi, ex dono amici mei singularis M^ri Johānis Price socij Interioris Templi. 28 Jan 1606 Anno regni regis Jacobi Quarto." Purchased in 1851 at the sale of the library of Thomas Jolley, Esq.

4. Cambridge. *Public Library* (AB. 2. 41).—*Imperfect*, wanting a 1 in "De Senectute;" otherwise fair and clean. Measurement, 11 × 8 inches. From Bishop Moore's collection.

5. The same. Another copy (AB. 2. 42).—*Imperfect*, wanting i 3 and all a in "De Amicitia." Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches. From Bishop Moore's collection.

[1] On a blank space at the end of this volume is the following old manuscript note of the purchase of various books in the 16th Century, one of which, the "Tulle de Senectute, in old English," was probably this identical copy:—

Bernardi sermones	2s vjd	. . . kish Chronickes	vjd
Epistolæ Haddoni	js	A question moued by^e high parliament	2d
A reply to Fulke	2s vjd	A discourse of Christian doctrine	vjd
Tully de senectute, old english	3d	Martin Luther's Last Will	ijd
A forme of common prayer	2d	A pearle of a prince	2d
Examination of a certaine doctour	3d	. . . . apologye	4d
The prayse of solitarinesse	4d	Preacher's proclamation	1d
Petitions of y^e word of god	2d	Preparation to death	2d
Education of Children	2d	Nichols recantation	4d
A Chronicle of old Cobham	js	Jesuitismi p^cus prima	vjd
A boke to y^e noble men of Engl.	3d	Conversion of a gentleman out of pop'ie	3d

Bought of goodman Ollit of downehā 1619 december the 16. Summa totolis 11s 2d.

6. Cambridge. *Public Library* (AB. 2. 43). Another copy.—*Imperfect*, wanting all **b** in "De Senectute"; otherwise in excellent state. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. From Bishop Moore's collection.

7. The same. *St. John's College.*—*Perfect* and clean, but much cropped. Measurement, $9 \times 6\frac{3}{4}$ inches. Belonged to Baker "socius ejectus." In manuscript "Will^{m} Parker."

8. The same. Another copy.—*Perfect*, in fair condition. Measurement, $10\frac{1}{8} \times 7\frac{3}{8}$ inches. On fly-leaf is the effigy of "Thomas L^{d} Fairfax, Baron of Cameron. Ob^{t} 1671. Ætat 60." Also the Autograph of "J. Newcome 1749," by whom it was presented to this College.

9. Eton College.—*Perfect*, with the blanks at **a** 6 and **i** 4; uncut, and in beautiful condition. Measurement, $11\frac{1}{2} \times 8\frac{1}{4}$ inches. Bequeathed by Anthony M. Storer, Esq., in 1799.

10. Oxford. *Queen's College.*—*Perfect*, but in very poor condition, and covered with writing. In the original cover of parchment. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. Formerly in the Tabarders library of this College.

11. Sion College, *London.*—*Perfect.* Much stained. Manuscript notes. Presented by Thomas Lord Berkeley, whose book-plate still remains. Measurement, 11×7 inches.

12. York Cathedral. *Chapter Library.*—*Imperfect*, wanting all the prologues and 3 leaves. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches. There is also a copy of the "Declamation," 7 leaves, on poor paper, bound alone. Measurement $10\frac{1}{2} \times 6\frac{3}{4}$ inches.

13. Duke of Devonshire.—*Imperfect*, wanting 1st, 2nd, and 7th leaves in **a** in "Senectute;" **e** 5, **e** 6, **f** 1, and **f** 8 in "De Amicitiâ." Stained. Few manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. From the Roxburghe library.

14. Earl of Pembroke.—*Perfect*, having the first blank, and that at **i** 4; very clean, and on good thick paper. Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$ inches. Autograph of "Thomas Culpeper" and "John Culpeper."

15. Earl of Jersey.—*Perfect*, clean, and very fine. Measurement, $11\frac{3}{8} \times 8\frac{1}{4}$ inches.

16. Earl Dysart.—The "De Amicitiâ" only, and **a** 7, **a** 8, and **c** 8 wanting in that. Without the "Declamation." Stained. Measurement, $11\frac{1}{4} \times 8$ inches. In manuscript on fly-leaf "£2 2*s*," being Osborne's valuation. From the Harleian library.

17. Earl of Macclesfield.—*Perfect.* Measurement, $11 \times 7\frac{3}{4}$ inches.

18. Earl Fitzwilliam.—*Imperfect*, wanting all the 1st signature. Slightly stained. In the original binding of pasteboard and brown sheepskin stamped. Measurement, $10\frac{5}{8} \times 8$ inches. The autograph of "Fra: Laxton."

19. Earl Spencer.—*Perfect.* Some leaves mounted; otherwise in good condition. Measurement, $10\frac{7}{8} \times 6\frac{7}{8}$ inches.

20. Frederick Huth, Esq.—*Perfect*, having all the blanks. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. The "Merly" copy.

Seven fragments were extracted from the binding of a "Boethius," in the St. Alban's Grammar School; and the "Declamation" alone (20 leaves) is in private hands.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698 ...	105 ...	Dr. Bernard	0 4 2	——
1743 ...	III. 3626 ...	R. Harley	——	J. Brereton ?
1756 ...	2023 ...	Bryan Fairfax	2 2 0	Francis Child.
a 1756 ...	3181 ...	J. Rawlinson	1 5 0	Dr. Askew.
1773 ...	1150 ...	J. West	5 10 0	G. Mason.
1774 ...	1173 ...	W. Fletewode	8 8 0	Payne.
a 1775 ...	172 ...	Dr. Askew	13 13 0	R. Willett.
1776 ...	1018 ...	J. Ratcliffe (*i.* 7 *l.*)	1 14 0	T. Allen.
— ...	1428 ...	Ditto	14 0 0	——
1795 ...	302 ...	T. Allen (*i.*)	3 13 6	Nicol.
— ...	1566 ...	Ditto	11 0 6	Elmsley.
1799 ...	IV. 330 ...	G. Mason	7 10 0	——
1800 ...	162 ...	Spencer duplicate	3 4 0	Ewen.
— ...	163 ...	Ditto	4 16 0	Payne.
1812 ...	1276 ...	Duke of Roxburghe (*i.*)	115 0 0	Duke of Devonshire.
a 1813 ...	612 ...	R. Willett	210 0 0	Marquis of Blandford.
1818 ...	577 ...	British Museum duplicate	52 10 0	Lepard.
a 1819 ...	1162 ...	Marquis of Blandford	87 3 0	T. Brockett.
1820 ...	826 ...	A. Strettell	42 0 0	T. Jolley.
a 1823 ...	782 ...	T. Brockett	47 5 0	G. W. Taylor.
a 1823 ...	I. 624 ...	G. Watson Taylor	47 15 6	Thorpe.
1844 ...	1632 ...	T. Jolley	50 0 0	Thorpe.
1851 ...	694 ...	Ditto (*i.*)	30 0 0	Imperial Lib., Paris.
a 1857 ...	116 ...	Anonymous	275 0 0	F. Huth.
1860 ...	1867 ...	Anon. (sold as E. Crowninshield's. 20 leaves) ...	15 0 0	——

No. 34.—The Game and Play of the Chess. *Second Edition. Folio. Woodcuts. "Explicit per Caxton." Without Place or Date.* (1481?)

Collation.—**a b c d e f g h i** are 4^{ns}, **k l** are $3^{ns} = 84$ leaves, of which the 1st is blank.

Typographical Particulars.—There is no title-page. The only Type used is No. 2*. The lines are spaced out to an even length, and signatures are used. A full page has 29 lines, and a full line measures $4\frac{7}{8}$ inches. Space left for the insertion of 2 or 3-line initials, with director. Without folios or catchwords.

After the blank leaf the prologue of Caxton commences on sig. **a ij**

The Text begins thus:—

> Ye holy apoſtle and doctour of the peple ſaynt
> t Poule ſayth in his epyſtle. Alle that is wryten
> is wryten vnto our doctryne and for our lern-
> nyng. Wherfore many noble clerkes haue endeuoyred

The table of chapters follows on the verso, and ends on **a iij** recto, the verso being blank. On **a iiij** recto, the 1st chapter commences, and is illustrated with a wood-cut representing King Evilmerodach, son of Nebuchadnezzar, "a jolly man without justice who did do hew his father his body into three hundred pieces."

This firſt chappitre of the firſt tractate ſheweth vn-
der what kyng the playe of the Cheſſe was founden and
maad Capitulo primo

Monge alle the cuyl condicions ⁊ ſignes that may
a be in a man the firſt and the gretteſt is . whan he fe
reth not ne dredeth to diſpleſe ⁊ make wroth god by ſynne

The Text ends on I 6 recto, the verso being blank—

man but as a beſte . Thenne late euery man of what
condycion he be that redyth or herith this litel book redde·
take therby enſaumple to amende hym ·

Explicit per Caxton

REMARKS.—The woodcuts in this volume number only 16, not 24, as Dibdin and other writers say, 8 of them being impressions from blocks used for previous chapters. As already noticed, there seems a probability that the two cuts for "Parvus Chato," 3rd edition, were the earliest used by Caxton. These were soon after printed again, with the addition of many others in the "Mirrour of the World." The present cuts were perhaps the third essay of Caxton in this department, and for these, judging by the general style, and greater breadth of treatment, he appears to have employed another Artist.

The literary history of the work has been given under the 1st edition, but we must notice that the original prologue dedicated to the Duke of Clarence, the major portion of which was a translation from the French, has been superseded in this edition by a prologue from Caxton's own pen, the ideas in which, with the exception of the first few lines, and almost the very words, are often met with in manuscripts of that age.

The year in which this edition is generally considered to have been issued seems to me very incorrect. Ames assigns no date to it, but Dibdin, probably misled by Bagford's observations, thinks it one of Caxton's earliest efforts, while in some remarks attached to a reprint of this edition by Mr. Figgins, it is considered as the *earliest* specimen of the Westminster Press, and to have been printed from *cut* metal types. An examination of the work, however, with a typographical eye does not afford a single evidence of very early workmanship. All Caxton's early books were uneven in the length of their lines—this is quite even. Not one of the early works had any signatures—this is signed throughout. These two features alone are quite sufficient to fix its date of impression at least as late as 1480, when Caxton first began the use of signatures, but when we find that every known copy of this edition of the "Chess-Book" presents a thicker and more worn appearance than any one copy of any other book, there is good reason for supposing that this may have followed the "Tulle" of 1481, and have been the last book for which Type No 2* was used.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 1).—*Imperfect*, wanting the first two leaves, ℮ ij, ℮ iij, ℮ iiij, ℮ 5, ℌ j and ℌ 8. Mended in many places. The type presents a thick and worn appearance. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.

2. CAMBRIDGE. *Pepysian Library.—Slightly imperfect*, wanting half the last leaf. The woodcuts are coloured, and the type has a very worn appearance. Measurement, $10 \times 7\frac{1}{4}$ inches. Portrait and book-plate of Samuel Pepys inside, and his arms on the cover.

3. THE SAME. *Trinity College.—Perfect*, and in good condition, but a bad impression. Measurement, $11 \times 8\frac{1}{4}$ inches.

4. Oxford. *Bodleian.—Imperfect*, wanting the last leaf, but having the blank at **a j**. Slightly stained. Manuscript notes. A very poor impression, in the original parchment covering. Measurement, $10\frac{3}{4} \times 8$ inches.

5. The same. *St. John's College.—Slightly imperfect*, half of **b iij** being torn away; **h** 8 is transposed before **f j**. Much stained and cropped. Measurement, $9\frac{1}{4} \times 6\frac{1}{2}$ inches.

6. Vienna. *Imperial Library.—Imperfect*, wanting **a iiij**, **b iij**, **e j**, **l j**, and **l ij**. A poor impression and in bad condition, having many leaves torn and patched. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches.

7. Duke of Devonshire.—*Perfect.* A poor impression, and slightly stained. Measurement, $11\frac{1}{4} \times 8$ inches. From Ratcliffe's library.

8. Earl of Pembroke.—*Very imperfect*, wanting all before **b iiij**, and all after **k** 5. Poor impression and much cropped. Measurement, $8\frac{3}{4} \times 6\frac{1}{2}$ inches.

9. Earl Spencer.—*Slightly imperfect*, the leaves as far as **b ij** being repaired at the bottom, and the signatures gone. Cleaned, and the last five leaves mended. Measurement, 11 × 8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698 ...	III. 84 ...	Dr. Bernard	0 1 6 ...	——
1736 ...	1614 ...	Thomas Sclater Bacon.....	—— ...	——
a 1776 ...	1429 ...	J. Ratcliffe	16 0 0 ...	R. Willett.
1798 ...	6211 ...	R. Farmer.....	4 4 0 ...	——
a 1813 ...	604 ...	R. Willett.....	173 5 0 ...	Duke of Devonshire.

A

LIST OF BOOKS PRINTED

IN

Type No. 3.

No. 35.—An Advertisement. *Long Octavo. Westminster. No Date.* (*Ante* 1480.)

Typographical Particulars.—The Type is all No. 3, the whole advertisement being in one paragraph of 7 lines, unevenly spaced, the longest measuring 5 inches. The verso is blank.

> If it pleſe ony man ſpirituel or temporel to bye ony pyes of two and thre comemoraciōs of ſaliſbury vſe enpryntid after the forme of this preſēt lettre whiche ben wel and truly correct / late hym come to weſtmo= neſter in to the almoneſrye at the reed pale and he ſhal haue them good chepe.˙.˙
>
> Supplico ſtet cedula

Remarks.—This is an interesting relic, not only as giving us the name of the house inhabited by our first Printer—the Red Pale ("reed" was commonly used by Caxton for "red")—but also as a specimen of advertisements in the 15th Century. Our Printer was not alone in issuing book-advertisements, although, from the fugitive nature of such productions, copies are very rarely to be found. An interesting list of books printed by Coburger, at Nuremberg, in the 15th Century, is in the British Museum (C. 18. e. 2. 27), to which is attached the following heading—"Cupientes emere libros infra notatos venient ad hospicium subnotatum Venditorem habituri largissimum," &c.

Although small in size this may be considered as the earliest known instance of a "broadside" printed in this Country. Dr. Dibdin has given an inaccurate facsimile in his *Typographical Antiquities*, vol. i, page cii.

The "Pye"* was a Collection of Rules to show the Priest how to deal (under every possible variation in Easter) with the concurrence of more than one office on the same day. In reading Caxton's Advertisement the question arises—in what respect did the "pyes of two and three commemorations of Salisbury Use" differ from the ordinary Pyes of Salisbury Use? The Very Reverend Canon Rock, D.D., has kindly placed at my disposal an explanation which confines the "pye of two commemorations" to the Rules for Easter and Whitsuntide, and the "pye of three commemorations"

* The *Pica* type of Printers is commonly supposed to derive its name from having been used for printing the early "Pica seu Directorium." I have searched in vain among the earliest editions of the Directorium for a copy printed in types approaching the size of *Pica*. They are mostly the size of modern Brevier.

to the Rules for Easter, Whitsuntide, and Trinity.* Caxton's Advertisement therefore refers to separately published portions of the common "Directorium seu Pica Sarum," applicable, perhaps, to the current year only. In the succeeding article is described a "Pica," which, in some particulars, agrees entirely with Caxton's description.

EXISTING COPIES.

1. OXFORD. *Bodleian.*—A poor, stained, and worm-eaten specimen, taken apparently from the binding of some book, as were most of the "Douce fragments," among which this is enumerated. Measurement, $5\frac{3}{4} \times 3\frac{1}{8}$ inches.

2. EARL SPENCER.—In good condition. Measurement, $5\frac{3}{4} \times 3$ inches. Inserted in "Dictes and Sayings of the Philosophers," 1st edition, after the prologue. From the library of Dr. Farmer.

The Rev. M. Walcott, in his *History of Westminster*, ascribes a copy to the library of Brazennose College, Oxon. There is, however, no trace of its ever having been there.

No. 36.—DIRECTORIUM, SEU PICA SARUM. *First Version. Quarto. Sine ullâ notâ.* (*Ante* 1480.)

No perfect copy of this book being known the COLLATION is necessarily omitted. The four fragments from the covers of the St. Albans "Boethius" present the following particulars:—Their size is folio, but, being printed on both sides, each fragment gives four quarto pages, making a total of 16 pages.

TYPOGRAPHICAL PARTICULARS.—Only one Type, No. 3, is used in these fragments. The lines are not spaced out to one length. The longest measure $3\frac{5}{8}$ inches. A full page has 22 lines. Without signatures, or catchwords, or printed folios to the leaves. There are no initial letters, nor is there any space left for them.

* "Easter being a moveable feast, and ruling the time for Septuagesima, Sexagesima, and Quinquagesima Sundays, and the beginning of Lent, as well as the Sundays for Witsuntide and the beginning of Trinity, makes great and ever recurring alterations in the Services of the Calendar on Saints' days. Hence was it to shew the Cleric at a glance how to commemorate the Saints' days that came in the ever changing times of Lent, Easter, Witsuntide, and the Octave of the Trinity, the *Pica* began by giving a table of the Dominical letters, which made the Keys of all the rest of the *Pica*; and after such a way no matter what Month or Week Easter might fall on, the manner of commemorating the Saints' days happening then, or of putting them off till another time, was accurately described for all variations. But, as the chief variations in keeping the Saints' days happened at Easter and its following week—at Witsuntide and its week or Octave—and at Trinity and its Octave; and, as during these three great feasts, with their Octaves, the occurring feast itself was chiefly celebrated with mere mention, or Collect, or Commemoration; and, as people in Caxton's days had not printed but hand-written Breviaries without the *Pica* or *Pye* in them, Caxton printed, to supply their want, "pyes of two and three commemorations"—that is to say, directions for saying the whole Office of *two* Octaves or Commemorations, say of Easter and Witsuntide, and of *three* Octaves, Easter, Witsuntide, and Trinity. It should be borne in mind, as I have pointed out in *t.* 4, *p.* 139 of "The Church of our Fathers" that the Laity as well as the Clergy used to say the Breviary. Hence Caxton's invitation to buy his "pyes" to the Laity too."—*Extract from a letter, to J. F. Goulding, Esq., from the Very Rev. Canon Rock, D.D.—February,* 1862.

The whole is in very contracted Latin, of which the following page is a fair specimen—

Feria vj et ſa^{o} de ieiunio. cū reſp hiſto^{e}
p ordinē. et reſp fēl' p̄t^{r}mittat^{r} Dō ij
tō cantet^{r} hiſtō. ij^{e} v^{e} erūt de ſācto Ma-
theo. et ſol' meō de ſācto Laudo. Dem̄ de
dō. Fé v. et ſa^{o} de comeōbz. Si fuerint
iij com̄es. m iiij fé ſiat vna q^{o}

Adonay.

Irā dōlis D. v^{o} kl̄n Octobris. tō catet^{r}
hiſtō. et m̄e tantū de m̄tiribz. Feria ij et
ſab^{o} de comēbz in vj feria ſiat com̄^{o} et
m̄e de feſto. et reſp féle p̄t^{r}mittat^{r}

Adaperiat.

Irā dm̄calis D. iij^{o} noñ Octobris. tota
cantet^{r} hiſtō. Feria ij. et ſa^{o} de comēbz.
Si fuerīt iij com̄es in v fé. ſiat vna q^{o}
Nota qd' Eplā et Euāngelīū. de iiij fé. in
ebdō xxiij. p Eſtatem ptinet ad iiij ſem̄
in ebdō xvij cū fuerit tempus oportunū
Dm̄ca ij. de ſeruicō dm̄cali. et medie
lec de m̄tribz. Feria ij et ſabb' de qm̄ebz.
Si fuerint iij com̄es in iiij fé. ſiat vna
comeō. et memoria de ſancto Calixto.

Remarks.—There can be no doubt that this was the product of Caxton's Press, as all the circumstances connected with it tend to prove. It was extracted from the covers of a book which was evidently bound in Caxton's workshop, and for the binding of which he had used waste sheets from the Press (see *ante* page 70). The fragments belonging to known books, were all printed by Caxton before 1481; while the "Advertisement" and "Directorium," reasoning from the uneven length of their lines, were certainly printed before 1480.

This "Directorium" is not the same version as that printed by Caxton, about 1486, in Type No. 5, and a 2nd edition of which was issued a few years later in Type No. 6. These last are the text revised for Bishop Rotherham, founded upon an earlier version, of which the leaves under notice appear to be a portion.

The 8 leaves which give rise to this article are in the library of King Edward VI Grammar School, St. Albans, and are considered unique. (See page 70 *ante*). Measurement, 8 × 5½ inches.

No. 37.—Horæ ad usum Sarum. *Second Edition. Quarto. Sine ullâ notâ.* (1480?)

No perfect copy of this being known the Collation is necessarily omitted, and the following remarks are made from three fragments rescued from the St. Albans "Boethius" already noticed.

Typographical Particulars.—The only Type used throughout the volume appears from these relics to have been No. 3. The lines are spaced out, and measure $3\frac{3}{8}$ inches. A full page contains 20 lines. Without signatures, catchwords, or folios. The initials and paragraph marks are not inserted.

The first fragment, a quarto leaf printed on both sides, but very defective, contains part of the "Suffragia of the Three Kings," which are among the additions to the First Part of the "Primer"; and in an early edition by Wynken de Worde immediately precede the Latin Fifteen Oes.

The following lines are at the head of the recto and verso of the leaf, which has a considerable portion torn away.

RECTO.	VERSO.
et ſaba don	. . . . . magos orienta=
Eus illa	. . . . . lchior ꝛ Baltha
da populis tu	

The second fragment is also but one leaf, and contains the commencement of Part II of the Horæ, the "Ne reminiscaris" being the anthem preceding the Seven Penitential Psalms.

Ne reminiſcaris
Omine ne in furore tuo
arguas me neqz in ira
tua corripias me iſe=
rere mei domine quonīa
infirmus ſum ſana me dūe qm̄ con
turbata ſunt oſſa mea t anima

The third fragment consists of two pages of prayers, printed side by side on a half-sheet. One page contains the first of the Fifteen Oes in Latin, and the other some prayers very near the end of the Litany, the beginnings of which are:—

eus qui caritatis dona p gracīa
ſancti ſpiritus tuorū cordibz fi=
delium infundis da famulis ꝛ famu
&c. &c.

Eus a quo ſancta deſideria rec=
ta conſilia et iuſta ſunt opera da ſer=
&c. &c.
Neffabilem miam tuam queſumus
dñe nobis clementer oſtende. vj ſi=

Remarks.—As all the Fifteen Oes and the Litany, as well as other prayers, intervene between these two pages, it is evident that they were not intended to be printed on one sheet; this, added to the fact that the paper is printed only on one side, makes it clear that these two are trial or proof pages.

This edition of "Horæ" is entirely unknown to any of our Bibliographers, and was probably a 2nd edition of that noticed already (see page 42 *ante*). Its claims to be considered the workmanship of Caxton rest on the same grounds as those of the "Directorium" (see pages 70 and 102 *ante*).

The date 1480 has been attributed to this production for the following reason. It is without signatures, and has the lines spaced to an even length. Now, in the latter half of this year Caxton changed his practice from uneven to even length lines, and about the same time began the use of signatures. This book is in a transition state, and therefore printed about the time of the change.

The only fragment known, consisting of 4 quarto leaves, is in the library of King Edward VI Grammar School, and was extracted, with many others already noticed, from the old binding of a "Boethius."

No. 38.—Psalterium, etc. *Quarto. Sine ullâ notâ.* (1480–83?)

Collation.—a b c d e f g h i k l m n o p q r s t u x p are 4^{ns}, with a 1 blank; but as only one copy is known to be in existence, and that imperfect, no complete collation can be given.

Typographical Particulars.—There is only one Type, No. 3, used throughout the work, excepting for the signatures, where the Arabic numerals belong to Type No. 2. The lines, which are spaced out, measure $3\frac{3}{8}$ inches, and a full page has 20. Without printed folios or catchwords. Space for the insertion of 2 to 4-line initials, generally without director, is left at the beginning of paragraphs. The signatures are in letters and Arabic numerals, a mode of signing used by Caxton only between the years 1480 and 1483.

The book doubtless commenced with a blank leaf for a 1, which is wanting in this copy.

The Text begins, at the head of a 2 recto, thus :—

Jheronimus de laude dei super
pſalterium
Jchil enim eſt in hac vita
n mortali in quo poſſumus fa-
miliarius inherere deo q̄ di-
uinis laudibus. Nullus em̄ mor-

"Jheronimus super Psalterium" ends on a 6, recto, and is followed by two prayers and a metrical hymn. The hymn, on a 7 recto, is as follows :—

Rex xpriſte clementiſſime : tu cor
da noſtra poſſide : vt tibi laudes debi-
tas : reddamus omni tempore . Glo-
ria tibi domine qui natus es de vir-
gine cum patre et ſancto ſpiritu in
ſempiterna ſecula Amen

On the verso of the same leaf commences the Psalter—

Incipit liber hympnor̄ vel ſoli-
loquior̄ p̄s. i.
Eatus vir qui nō abijt
in concilio impior̄ et in
via peccator̄ nō ſtetit : ⁊
in cathedra peſtilēcie nō
ſedit ed in lege dñi volūtas ei⁹ :

The Psalter finishes on sig. t 3 recto, and is followed by the Canticles, Te Deum, Athanasian Creed, a general Litany, including most of the Prayers now in use, and on sig. p 8 recto by—

Incipiunt veſpere mortuorum
Placebo dño in regione viuorū . p̄s
Dilexi quoniā exaudiet Heu me qr

The verso ends abruptly, and all after sig. p is wanting.

The only Existing Copy known of this book is in the old Royal Library in the British Museum (C. 35. e), and was once in the possession of Queen Mary I, whose initials "M. R." are lettered on the back of the volume. Although imperfect, it is in very good condition, and very clean. Some small circular copper-plates, probably by the master of 1466, are pasted over most of the red initials. Measurement, $8\frac{1}{8} \times 5\frac{3}{8}$ inches. It was first recognised as being printed with the types of Caxton by Mr. Bullen, of the British Museum, through whose hands it passed while re-cataloguing.

ue I am bounden so to do for the good reward that I ha-
ue resseyued of his sayd lordship / Whom I beseche Al-
myghty god encrece and to contynue in his vertuous dis-
posicon in this World / And after thys lyf to lyue euer-
lastyngly in heuen Amen

Et sic est finis ⁂

---

mercy of our blissid sauedur / Whiche mercy is aboue alle
his werkis. And noman beyng contrite and confessed
needeth to fere thobteyning therof / as in the preface of my
said lordes booke made by hym more playnly it appereth
Thene in obeyingh and folowyngh my said lordes comand-
dement. In whiche I am bounden so to do. for the manifol
de benefetes and large rewardes of hym had and receyued
of me vndeseruid. I haue put me in deuoyr to accomplisshe
his said desire and comaundement / Whom I beseche almigh
ty god to kepe and mayntene in his vertuous and lauda
ble actes and makis. And sende hym thaccomplisshement
of his noble and ioyous desires and playsirs in this Worlde
And after this short daungerous and transitory lyf euer
lastingh permanence in heuen Amen. Whiche werke pre-
sent I began the morn after the said Purificacion of our
blissid Lady. Whiche was the the daye of Seint Blase
Bisshop and Martir. And finisshed on the euen of than
nunciacion of our said blissid Lady fallyngh on the Wed
nesday the xxiiij daye of Marthe. In the xix yeer of
Kyng Edwarde the fourthe

PLATE XXV.

Facsimile.

DICTES AND SAYINGS OF THE PHILOSOPHERS, 1477.

1st Edition.

[British Museum. C. 21. d.]

The 5 last lines.

CORDIAL.

[British Museum. C. 11 c. 2.]

The last page.

PLATE XXVI.

Facsimile.

DICTES AND SAYINGS OF THE PHILOSOPHERS.

1st Edition.

Four last lines and the unique Colophon in the Althorp Copy.

DICTES AND SAYINGS OF THE PHILOSOPHERS.

2nd Edition.

[British Museum. C. 10. b. 2.]

Four last lines and Colophon.

ue resseyuyd of his sayd lordship / Whom J beseche Almyghty gody tencrece and to contynue in his vertuous dispsicion in this Worldy / And aftez thys lyf to lyue euezlastyngly in heuen Amen

Et sic est finis ⁂

Thus endeth this book of the dytes and notable Wyse sayenges of the phylosophers late translatedy and dzawen out of frenshe into our englisshe tonge by my forsaide lordy Thezle of Pyuers and lordy Skales and by hys comandement sette in forme and empryntedy in this manere as ye maye here in this booke see Whiche Was fynisshedy the .xviij. day of the moneth of Nouembre & the seuenteenth yere of the regne of kyngy Edwardy the . fourth .

---

upy of hys sayd lordship, Whom J beseche Almyghty gody tencrece and to contynue in his vertuous dispsicion in thys Worldy. And aftez thys lyf to lyue euerlastyngly in heuen. Amen.

Et sic est finis.

Thus endeth thys book of the dictes and notable Wyse sayenges of the phylosophers late translatedy and dzawen out of frenshe into our englisshe tonge by my forseide lordy Thezle of Pyuers and lordy Skales. and by hys comandement sette in forme and empryntedy in thys manere as ye maye here in thys booke see Whiche Was fynisshedy the .xviij. day of the moneth of Nouembre . and the seuenteth yere of the regne of kyngy Edwardy the . fourth .

PLATE XXVI. A.

Facsimile.

HORÆ.

[Bodleian.]

Four pages from the fragment of 8 leaves.

fue ſalutarem conſequãtur effectũ

Beatus nicholaus ad huc puerulus multo ieiunio macerabat corpus Ora pro nobis beate nicholae Vt digni efficiamur promiſſione xpriſti Oremus

eus qui beatũ nicholaum pontificẽ tuũ tãmeritis decoraſti miraculis tribue nobis quęſumus

Vt eius meritis et precibꝫ a gehenne incendijs liberemur ꝯ Maria ergo Vnxit pedes ihęſu et extersit capillis capitis ſui et domus impleta eſt ex odore Vnguẽti Dimiſſa ſunt ei peccata multa Quã dilexit multum Oremus

argire nobis clementiſſime pater quo ſic legata maria magdalena

Vnigenitum tuum ſuper omnia diligendo ſuoꝝ obtinuit veniam peccaminũ ita nobis apud miſericordiam tuam ſempiternã impetret beatitudinem

Virgo ſancta katherina grece gẽmma Vxle alexãdria coſti regis erat filia Ora p nobis beata katherina Vt digni efficiamur promiſſione xpi Oremus

mps ſempiterne deus qui corpus glorioſe. Virginis et martiris tue katherine corpꝰ in montem ſinay ab ãgelis deferri iuſſiſti cõcede ppicius Vt eius obtentu nos ad artem uirtutũ proueḥi Vbi viſionis tue claritatem mereamur intueri ꝯ

Erat autem margareta amorum quidam

There is noo thing ſo riche J you enſeur
As the ſeruice of goo oure createur
Litle vailleth good exemple to ſee
For him, that wole not the contraire flee
Though that the deeth to vs be lamentable
Hit to remembre is thing moost conuenable
Thende woth ſhewe euery werk, as hit is
Woo may he be, that to god endeth mys.

Explicit

Of theſe ſayynges Criſtyne was auctoreſſe
Whiche in makyng hade ſuche Intelligence
That therof ſhe was miroir & maiſtreſſe
Hire werkes teſtifie thexperience
In frenſſh languaige was writen this ſentence
And thus Engliſſhed woth hit rehers
Antoin Widevylle therl Ryuers

Go thou litil quayer, and recõmaund me
Vnto the good grace, of my ſpecial lorde
Therle Ryueris, for J haue enprinted the
At his cõmandement, folowyng eury worde
His coppe, as his ſecretaire can recorde
At weſtmeſtre, of feuerer the, xx, daye
And of kyng Edward, the, xviij, yere vraye

Enprinted by Caxton
In feuerer the colde ſeaſon

PLATE XXVII.

Facsimile.

THE MORAL PROVERBS.

The Miller Library.

The last page.

PLATE XXVIII.

Facsimile.

PARVUS ET MAGNUS CATHO.

Quarto. 1st Edition.

Cambridge. Public Library.

The four first and the three last lines.

THE HORSE, THE SHEEP, AND THE GOOSE.

1st Edition.

The four first lines.

THE HORSE, THE SHEEP, AND THE GOOSE.

2nd Edition.

The three first lines.

.Hic Incipit paruus Catho.

Cū aūaduterē quā plurimos hoīes ḡuiter errare
Whan J aduerte to my remembrance
And see how fele folkes erren greuously

Whan ye it rede let not your hert be thense
But doth as this saith with al your hole entente

.Hic finis parui cathonis.

---

c Ontreuersies/plees and discordes
Bitwene persones were two or thre
Sought out the grwundes be recordes
This was the custōm of antiquite

The hors.the shepe & the ghoos.
Ontreuersies.plees and discordes
Bitwene persones were two or thre
Sought out the grwundes be recordes
This was the custōm of antiquite.

Hic incipit parvus Chato

Um aia aduertere quam hoies grauiter errare
Whan I aduerte my my vnreasonnable
And see how fele folkes erren greuously

Hic finis parui cathonis

PLATE XXIX.

Facsimile.

PARVUS ET MAGNUS CATHO.

Folio. 3rd Edition.

Oxford. St. John's College.

The beginning and end of "Parvus Catho."

PLATE XXX.

Facsimile.

MIRROUR OF THE WORLD.

[British Museum. C. 21. d.]

Sig. a 7, verso.

Sig. c 4, verso.

Wherfor god made and creas
ted the Worldy/capitulo ij°

g Ody made and createdy
all the Worldy of his
only Wylle by cause that he
myght haue somme thynge
that myght ſeruche/as myght
ſeruue of his Weel & goodnes
yf it were not in his defaulte
And therfore he eſtabliſſhidy
this Worlde / Nothynge for
that he ſholdy be the better/ne

Worlde by Worde/And the Worde is to the Worlde ſentence /

here folowth
of logyke ca;
pitulo iij°

t He ſe;
cõde ſci;
ence is logy;
ke Whyche is
calledy dyale;
tyque / This

ſcience prouth the.pro.andy the.contra./That is to ſaye

PLATE XXXI.

Facsimile.

REYNARD THE FOX.

1st Edition.

[British Museum. C. 11. c. 3.]

The 12 last lines.

TULLY OF OLD AGE, &c.

[British Museum. C. 10. b. 6.]

The 10 last lines of "Old Age," being the whole of i 3, recto.

And yf ony thyng be ſaid or wreten herin / that may greue or diſpleaſe ony man, blame not me/but the foxe/ for they be his wordes & not myne / Prayeng alle them that ſhal ſee this lytyl treatis /to correcte and amende/ where they ſhal fynde faute / For I haue not added ne mynuſſhed but haue folowed as nyghe as I can my copye whiche was in dutche, and by me Wyllm Caxton tranſ; lated in to this rude & ſymple englyſſh in thabbey of weſt; meſtre . fynyſſhed the vj daye of Juyn the yere of our lord .M. CCCC. lxxxj. & the xxj yere of the regne of kynge Edward the iiijth/

Here endeth the hiſtorye of Reynard the foxe &c

---

may preue the thynges whiche ye haue herd of me/ whiche be by me wretyn in this my boke callid olde age :

Explicit:

Thus endeth the boke of Tulle of olde age tranſlated out of latyn in to frenſhe by laurence de primo facto at the comaundement of the noble prynce Lowys Duc of Guyenne/and enprynted by me ſymple perſone William Caxton in to Engliſſhe at the playſir ſolace and reuerence of men growyng in to olde age the vij day of Auguſt the yere of our lord .M.CCCC.lxxxj :

Thus endeth this preſent booke of the cronicles of englond/enpn
ted by me Wilkiam Caxton in thabbey of Weſtmynſtre by london
Fynyſſhid and accompliſſhid the y. day of Juyn the yere of thin
carnacion of our lord god M.CCCC.lxxx. And in the xx. yere of
the regne of kyng Edward the fourth

Thus endeth this preſent book of the Cronycles of Englond/
Enpryntyd by me William Caxton in thabbey of Weſtmeſtre by
london/ Fynyſſhed/and accomplyſſhyd the/viij/day of Octobre/
The yere of the Incarnacyon of our lord God/M/CCCC/lxxxij
And in the xxij yere of the regne of kyng Edward the fourth

---

by me ſymple perſone Wylliam Caxton to thende that euery cri
ſten man may be the better encouraged enterpriſe warre for the de
fenſe of Criſtendom. and to recouer the sayd Cyte of Jheruſalem
in Whiche oure bleſſyd ſauyour Jheſu Criſte ſuffred deth for al
mankynde. and roſe fro deth to lyf / And fro the ſame holy londe
aſcended in to heuen. And alſo that Criſten peple one vnyed in a
very peas / myght empryſe to goo thider in pylgremage With
ſtrong honde for to expelle the ſaraſyns and turkes out of the ſame
that our lord myght be ther ſeruyd & Worſhipped of his choſen cri
ſten peple in that holy & bleſſyd londe in Which he Was Incarnate
and bliſſyd it With the preſence of his bleſſyd body Whyles he Was
here in erthe emonge vs, by Whiche conqueſt We myght deſerue af
ter this preſent ſhort and tranſitorye lyf. the celeſtial lyf to dWelle
in heuen eternally in ioye Without ende Amen/ Which book I pre
ſente vnto the mooſte Criſten kynge. kynge Edward the fourth.
humbly beſechyng his hyenes to take no diſpleſyr at me ſo preſu
myng. Whiche booke I began in marche the vij daye and fynyſ
ſhyd the vij day of Juyn, the yere of our lord. M.CCCC.lxxxj
& the xxj yere of the regne of our ſayd ſauerayn lord kyng Ed
Ward the fourth. & in this maner ſette in forme & enpryntyd the
xx day of nouembre the yere a forſayd in thabbay of Weſtmeſter
by the ſayd Wylliam Caxton

PLATE XXXII.

Facsimile.

CHRONICLES OF ENGLAND.

1st Edition.

Lambeth Palace.

The Colophon.

CHRONICLES OF ENGLAND.

2nd Edition.

[British Museum. C. 21. d.]

The Colophon.

GODFREY OF BOLOYNE.

[British Museum. C. 11. c. 4.]

The last page.

PLATE XXXIII.

Facsimile.

POLYCHRONICON.

[British Museum. Gr. 6011.]

The whole of Sig. a iij, verso.

CONFESSIO AMANTIS.

[British Museum. C. 21. d.]

The Colophon.

the begynnyng of the regne of kyng edWard the fourth / & vnto the yere of our lord M/C C C C lx. As by thayde of almyghty god ſhal foldWe al a longe/after the compoſynge & gaderynge of dan Ranulph monke of cheſtre fyrſte auctour of this book/and afterWard engliſſhed by one Treuiſa Vycarye of barkley/Which atte requeſt of one Sir thomas lord barkley tranſlated this ſayd book/the byble & bartylmeW de proprietatibus rerū out of latyn in to engliſſh/And noW at this tyme ſymply emprynted & ſette in forme by me William Cāxton and a lytel emkelyſſhed fro tholde makyng/and alſo haue added ſuche ſtoryes as I coude fynde fro thende that the ſaid Ranulph fynyſſhed his book Which Was the yere of our lord. M. C C C C lVij vnto the yere of the ſame M C C C C lxj/Whiche ley an hondred & thre yere / Whiche Werke I haue finyſſhed vnder the noble protection of my moſt drad naturel and ſouerayne lord and mooſt criſten kynge/kyng Edward the fourth/humbly beſechyng his mooſt noble grace to pardone me yf ony thynge be ſayd therynne of Ignoraūce/or other Wyſe than it ought to be. And alſo requyryng al other to amende Wher as ther is defaute/Wherin he or they may deſerue thank & merite/And I ſhal praye for them that ſoo doo/ For I knoWe Ihe myn Ignoraunce and alſo ſymplenes/And yf ther be thyng that may pleſe or prouffite ony man, I am glad that I haue achieued it/And foloWynge this my prohemye I ſhal ſet a table ſhortly to Whych the mooſt parte of this book / And Where the ſayd Auctor hath alle his Werke in ſeuen bookes, I haue ſette that Which I haue added to after a parte. and haue marked it the laſte booke/and haue made chapytres acordyng to the other Werke/Of Which accomplyſſhyng/ I thanke Almyghty God To Whome be gyuen Honour/laude/and glorye/in ſecula ſeculorum Amen/

Deo gracias

Enpryntyd at Weſtmeſtre by me Willyam Caxton and fynyſſhyd the ij day of Septembre the fyrſt yere of the regne of Kyng Richard the thyrd/the yere of our lord a thouſand/CCCC/lxxxxiij /

ESOPVS

PLATE XXXIV.

Facsimile.

ÆSOP.

Windsor Castle.

The Frontispiece.

Unique.

PLATE XXXV.

Facsimile.

THE FESTIAL.

1st Edition.

Last 5 lines and Colophon.

[British Museum. C. 11. c. 5.]

ÆSOP.

[British Museum. C. 11. c. 17.]

Last 13 lines.

THE CURIAL.

[British Museum. C. 10. b. 17.]

Last 8 lines and Colophon.

ſoyle hym for he myght haue no reſte / And thenne anone the abbot aſſoyled hym / & than he laye ſtylle in reſte for euermore and wente to blyſſe / to the whyche blyſſe he bryngе vs that for vs deyed on the wody tree/Qui cum deo patre & ſpū ſancto viuit et regnat deus AMEN /

Explicit

Enprynted at weſtmynſter by wyllyam Caxton the laſte day of Juyn Anno domini M CCCC Lxxxiij

---

Why ſayd he/what ſhalle hit be worth/ Forſothe ſayd he/yf I doo my twelue dylygence in the cure of my paryſſhes in prechyng and techynge/and doo my parte longynge to my cure/I ſhalle haue heuen therfore / And yf theyre ſoules ben loſt or ony of them by my defaulte/I ſhall be punyſſhed therfore/ And herof am I ſure/ And with that word the ryche dene was aſtoned And thought he ſholde be the better/and take more hede to his cures and benefyces than he had done/ This was a good answere of a good preeſt and an honeſt / And here with I fynyſſhe this book/tranſlated & emprynted by me Wyllyam Caxton at weſtmynſter in thabbey / And fynyſſhed the xxvij daye of Marche the yere of oure lord M CCCC lxxxiij/ And the fyrſt yere of the regne of kyng Rychard the thyrde

---

harde to fynde/ Fynably I praye the / counſeylle and warne the / that yf thou haſt taken ony holy and honeſte lyf/that thou wyl not goo and leſe it/And that thou take alway that thought And deſpyſe alle thy wyl for to come to courte/ And be content to wythdrawe the wythin thencloſe of thy pryue hous / And yf thou haue not in tyme paſſed knowen that thou haſt ben elbrous And happy / thenne lerne now to knowe it fro hens forth/ And to god I comande the by thys wrytynge whyche gyue the hys grace / Amen

Thus endeth the Curial made by mayſtre Alain Charretier Tranſlated thus in Engliſſh by Wyllyam Caxton

Oratio sanctissimi. d. n. Sixti pape quarti quam fecit in ecclesia sancte marie de populo in die Visitationis beate Virginis marie inte missarū solemnia immediate finita oratione dominica Anno dñi. M. CCCC. lxxvi. Pon. Vero sui anno quarto. Psamus In te domine speraui. vsq; ad v̄. In manus tuas domine &c. Sicut in completorio. Gloria pa; tri Kyrieleyson Christeleyson Kyrieleyson. Pater noster. Et ne nos nducas. Sed li; bera nos a malo. Miserere nostri deus mise rere nostri. Respice nos et ostende nobis lu cem miserationū tuarum. Aleua manū tu am super gentes alienas. Vt videant potē; tiam tuam et cognoscant te. Innoua sig; na et immuta mirabilia. Glorifica manū et brachium dextrum. Contere caput pan cipum. Qui dicant non esse alius pre; ter nos. Hostium nostrorum elide super; biam. Et eorum contumaciam dextre tue virtutis prosterne. Congrega ecclesie fi lios. et miserere plebi tue. Super quam inuocatum est nomen tuum.

Da mercedem domine sustinentibus te. Vt prophete tue fideles inueniantur. Dirige nos in via iusticie.

¶ Here after foloweth the matter and tenour of this said Booke. And the fyrst chapyter saith how the good Heremyte deuysed to the Esquyer the Rule & ordre of chyualrye

Contrey there was in which it happed that a wyse knyght which longe had mayntened the ordre of chyualrye And that by the force & noblesse of his hyghe courage and wysedom and in auenturyng his body had maynte; ned warres Justes & tornoyes / & in many batailles had had many noble victoryes & glorious / & by cause he salue & thouzt in his corage ꝑ he myzt not long lyue / as he which by long tyme had ben by cours of nature nyghe vnto his ende / cmas to hym an hes remytage / For nature faylled in hym by age / And hadde no power ne vertu to vse

SERVITIUM DE VISITATIONE.

[British Museum. C. 35. a.]

THE ORDER OF CHIVALRY.

[British Museum. C. 21. c.]

Sig. a iij, recto.

PLATE XXXVI.

Facsimile.

PLATE XXXVII.

Facsimile.

DEATH BED PRAYERS.

Unique.

From the Library at Althorp.

O Glorious Jhesu. O meketst Jhesu. O moost swetest Jhesu/I praye the/that I may haue trewe con-fession/ contricion/ and satisfaction or I dye/And that I maye se and reseyue thy holy body gody & may Sauyour of alle mankynde Cryst Jhesu Without synne/ And that thou wylt my lordy gody forgeue me alle my synnes for thy gloryous woundes & passion/And that I may ende my lyf in the trewe feythe of alle holy chirche/ And in parfyght loue and charyte with my euen cristen as thy creature/ And I commende my soolle in to thy holy handes thurgh the gloryous helpe of thy blessyd moder of mercy oure lady saynt Mary / and alle the holy companye of heuen Amen

¶ The holy body of Cryst Jhesu be my saluacion of body and soule Amen/The Gloryous blood of Cryst Jhesu bringe my soule and body in to the euerlastynge blysse Amen / I crye gody mercy / I crye gody mercy/I crye god mercy/ Welcome my maker/Welcome my redemer/Welcome my sauyour/I crye the mercy with herte contrite of my grete Vnkyndenesse that I haue had Vnto the/

O The moost swettest spouse of my soule Crystte Jhesu desyryng hertely euermore for to be with the in myn-de and wyll/ And to lete none erthely thynge be soo nyhe myn hert as thold Crystte Jhesu/And that I drede not for to dye for to goo to the Cryst Jhesu/ And that I may euermore saye Vn-to the with a glade chere/ My lordy My gody my souerayne sauy-our Cryst Jhesu / I beseche the hertely/ take me synner Vnto thy grete mercy and grace/ For I loue the with al my herte/with alle my mynde/with alle my myght/ And no thynge soo moche in erth nor aboue erthe/as I doo the my swete lordy Cryst Jhesu / And for that I haue not louedy the/ and worshippedy the/aboue al thyng as my lordy/My gody/and my saueour/Cryst Jhesu/I beseche the with meknesse and hertе contrytе / of mercy and of forgeuenesse of my grete Vnkyndenesse/for the grete loue that thou shewdest for me and al mankynde/what tyme thou offredest thy gloryous body gody and may Vnto the Crosse/ther to be crucyfyedy and woūded And Vnto thy gloryous herte a sharp spere/ther rennyng out plen-tyously blody and water for the redempcion and saluacion of me and al mankynde / And thus hauynge remembraunce stedfastly in my herte of the my sauyour Crystte Jhesu / I doubte not / but thou wylt be ful nyhe me/and comforte me bothe bodyly and gos-tely with thy gloryous presence/ And at the last bringe me Vnto thy euerlastynge blysse/ the which shalle neuer haue ende/ Amen/

He holy ¶ blessed doctour
sayntˉ Jerom sayth thys auc-
tour / do alwaye somme good
werke / to thende that the deuyl fynde
the not ydle / And the holy doctour
sayntˉ austyn sayth in the book of the
labour of monkes / that no man stronge
or myghty to labour ought to be ydle
for which cause whan I had parfourˉ-
med & accomplissed dyuers werkys
& hystorys translatedˉ out of frensshe
in to englyssh at the requeste of ar-
tyn bradˉ / ladyes and gentylmen /
as thystorye of the deuyel of Troye /
the book of the chesse / the hystorye of
Jason / The hystorye of the myrrour
of the worlde / the xv bookes of Meta-
morphoseos in whyche they contynedˉ

PLATE XXXVIII.

Facsimile.

THE GOLDEN LEGEND.

1st Edition.

[British Museum. C. 11. d. 8.]

Large Woodcut of Saints.

PLATE XXXIX.

Facsimile.

GOLDEN LEGEND.

1st Edition.

[British Museum. C. 11. d. 8.]

The Nativity.

Sig. a 4, verso.

The Passion of our Lord.

Sig. b 6, recto.

The Natyuyte of our lord

The Paſſyon of our lord folio xiiij

of hete and gret ſowlbe /

Thus endeth the ymbre tapes

Pl. XL.

The lif of ſaynt Thymothe and Simphorien

Of ſaynt Thymothe and interpretacion of his name

Here folowyth of ſaynt Symphoryen

The lyf of ſaynt Thymothe And Sunphorien

Of ſayut Thimothe and interpretacion of his name

Here folowyth of ſaynt Symphoryen

Hye begynneth the hyſtorye of Noe the firſt ſonday in Sexagelmé //

Thus endeth the legende named in latyn legenda aurea / that is to ſay in engly ſſhe the golden legende / For lyke as golde paſſeth in valewe alle other metalles / ſo thys legende excedeth alle other bookes / wherin ben contey ned alle the hygh and grete feſtys o our lord / the feſtys of our bleſſyd la dy / the lyues paſſyons and myracles of many other ſayntes / and other hyſ toryes and actes / as al alonge here afore is made mencyon / Which werk I haue accompliſſhed at the commaun dement and requeſte of the noble and puyſſaunt erle / and my ſpecial good lord Wyllyam erle of arondel / & haue fynyſſhed it at weſtmeſtre the twenty day of nouembre / the yere of our lord M / CCCC / lxxxiij / & the fyrſt yere of the reygne of kyng Rychard the thyrd

By me wyllyam Caxton

PLATE XL.

Facsimile.

THE GOLDEN LEGEND, First Edition.
Mr. Lilly, Bookseller.
Headings in Type No. 3.
Sig. I. iij, verso.

DITTO, Second Edition.
[British Museum. C. 11. d. 8.]
Headings in Type No. 5.
Sig. I. iij, verso.

WOOD-CUT OF NOE.

[British Museum. C. 11. d. 8.]

Sig. e 7 recto, in 2nd column.

COLOPHON.

[British Museum. C. 11. d. 8.]

Sig. k k 5, 2nd column, being whole of Colophon and whole of print in column.

PLATE XLI.

Facsimile.

THE BOOK OF FAME.

[British Museum. C. 10. b. 13.]

The last page.

They were a chekked bothe two
And neyther of hym myght out goo
And with the noyse of themtwo Caxton
I Sodeynly awoke anon tho
And remembryd what I had seen
And how hye and ferre I had ben
In my ghoost / and had grete wonder
Of that the !god of thonder
Had lete me knowen / and began to wryte
Lyke as ye haue herd me endyte
Wherfor to studye and rede alway
I purpose to doo day by day
Thus in dremyng and in game
Endeth thys lytyl book of Fame

Explicit

I fynde nomore of this werke to fore sayd/ For as fer as I can
Vnderstōde/This noble man Geffrey Chaucer fynyssheth at the
sayd conclusion of the metyng of lesyng and sothsawe / where
as yet they ben chekked and may not departe/whyche werke as
me semeth is craftyly made/ and dygne to be wreten & knowen /
For he wolde shyn in it ryght grete wysedom & subtyll Vnderston
dyng/ And so in alle hys werkys he excellyth in myn oppynyon alle other wryters in our Englyssh/ For he wryteth no boyde wordes / but alle hys mater is ful of hye and quycke sentence / to whom ought to be gyuen laude and preysyng for hys noble makyng and wrytyng/ For of hym alle other haue borowed syth and taken / in alle theyr wel sayeng and wrytyng/ And I humbly besech & praye yow/ emonge your prayers to remembre hys soule / on whyche and on alle crysten soulis I besech al myghty god to haue mercy Amen

Emprynted by Wyllyam Caxton

Prologue

Ret there made our oſt to vs euerychon
And to ſoupere ſette he vs anon
He ſerued vs vyth vytayll at the beſte
Strongy vas the vyne & vel dzynke vs lyſte
A ſemely may our oſte vas vyth alle
Forto be a marchal in a hozdes halle
A large may he vas vyth eyen ſtepe
A feyrer burgeys is ther noy in chepe
Bold of hys ſpeche and vel vas y taught
And of manhood lacked he right nought
Eke therto vas he right a mery may
And after ſoupper to pleyen he began
And ſpak of myrthe amonge other thynges
Vhan that ve hadde made our reken ynges
He ſayd thus nold vordynges treuly
Ye be to me right velcome hertly
For by my trouthe yf I ſhal not lye
I ſalv not thys yeer ſo mery a companye

PLATE XLII.

Facsimile.

CHAUCER'S CANTERBURY TALES.

2nd Edition.

Cr. 11586.

Sig. c iiij, recto.

PLATE XLIII.

Facsimile.

HISTORIES OF KING ARTHUR.

Althorp.

From the Prologue, Sig. iij, recto.

LIFE OF CHARLES THE GREAT.

Part of Epilogue on the last page.

[British Museum. C. 10. b. 9.]

PARIS AND VIENNE.

[British Museum. C. 10. b. 10.]

The Colophon.

Dyce ne ſynne / but exercyſyse and folowe verku / by whyche we
may come and atteyne to goody fame and renomme in thys
lyf / and after thys ſhorte and tranſytorye lyf to come vnto
euerlaſtynge blyſſe in heuen / the whyche he graunte vs that
regneth in heuen the bleſſyd Trynyte Amen /

Henne to procede forth in thys ſayd book / whyche I
dyrecte vnto alle noble prynces / lordes and ladyes /
gentylmen or gentylwymmen that deſyre to rede or here
redde of the noble and joyous hyſtorye of the grete conque-
rour and eyalkent kynge .Kynge Arthur/ ſomtyme kynge of
thys noble royalme / thenne callyd brytaygne / I wyllyam
Caxton ſymple perſone preſent thys book folowynge / whyche I
haue enpryſed to enpryme / And trayte of the noble actes / fe-
ates of armes of chyualrye / prowheſſe / hardyneſſe / humanyte
[illegible] / and how [illegible]

[illegible] that yf ony
fauke to correcte it / I in ſo doyng
they ſhal deſerue thankynges / &
I ſhal praye god for them / who
brynge them and me after this
ſhort and tranſytorye lyf to e-
uerlaſtynge blyſſe Amen / the
whyche werke was fynyſſhed
in the reducyng of hit in to en-
glyſſhe the xviij day of juyn the
ſeconde yere of kynge Rychard
the thyrde / And the yere of our
lorde M CCCC lxxxv / And
enprynted the fyrſt day of de-
cembre the ſame yere of our lorde
& the fyrſt yere of kyng Harry
the ſeuenth /

¶ Explicit p̄ William Caxton

may accompanye them in the per-
durable glorye of heuen Amen /

¶ Thus endeth thyſtorye of the
noble and valyaunt knyght pa-
rys / and the fayr Vyenne dough-
ter of the doulphyn of Oyen-
nops / tranſlated out of frenſſhe
in to englyſſhe by wyllyam Cax-
ton at weſtmeſtre fynyſſhed the
laſt day of Auguſt the yere of
our lord M CCCC lxxxv / and
enpryntyd the xix day of decem-
bre the ſame yere / and the fyrſt
yere of the regne of kyng Harry
the ſeuenth /

¶ Explicit p̄ Caxton

A

LIST OF BOOKS PRINTED

IN

TYPE NO. 4.

No. 39.—The Chronicles of England. *Folio.* "*Emprynted by me William Caxton in thabbey of Westmynstre.*" *June* 10*th*, 1480. *First Edition, with short commas.*

Collation.—Prologue and title a 4^{n}, signed ij, iij and iiij, the 1st leaf being blank. a (aj blank) b c d e f g h i k l m n o p q r s t u x are 4^{ns}; p is a 3^{n}. Total 182 leaves, of which 2 are blank.

Typographical Particulars.—There is no title-page. Type No. 4 only is used. There are 40 lines to a full page. The lines are spaced out to an even length, and measure $4\frac{3}{4}$ inches. The signatures are in lower-case letters and Arabic numerals. Spaces left for the insertion of initials. Without folios or catchwords.

Commencing with a blank leaf, the prologue follows on sig. ij recto, the Text beginning, with space for a 5-line initial,

> In the yere of thyncarnacion of our lord Jhū crist M. CCCC. lxxx. And in the xx. yere of the Regne of
> I kyng Edward the fourthe / Atte requeste of dyuerce gentilmen I haue endeuourd me to enprinte the cronicles of Englond as in this booke shall by the sufferaunce of god folowe / And to thende that euery mon may see and shortly fynde suche mater as it shall plese hym to see or rede I haue ordeyned a table of the maters shortly compiled & chapitred as here shall folowe which booke begynneth at Albyne how she with her sisters fonde this land first & named it Albion & endeth at the beginnyng of the regne of our said souerain lord kyng Edward the iiij ·

The table commences on the same page, finishing half-way down the 8th verso of the same signature, with the other half blank. On sig. a 2, with a blank leaf preceding, commences the Chronicle—

> How the lande of Englonde was fyrst named Albyon And by what encheson it was so named

The Chronicle ends on the 6th recto of sig. p, the verso being blank,

> Thus endeth this present booke of the cronicles of englond / enprinted by me william Caxton In thabbey of westmynstre by london Fynysshid and accomplisshid the x. day of Juyn the yere of thincarnacion of our lord god M. CCCC. lxxx. And in the xx. yere of the regne of kyng Edward the fourth

Manuscripts.—*Royal* 17 D. xxi (sæc. xv) agrees generally with Caxton, so far as the Siege of Rouen, where the manuscript ends.—*Harl.* 1568 (sæc. xv) has rude illuminations, and begins, "Here may a man here how Engelande was first callide Albion

and thorow whan it hade the name." The text is the same as the previous manuscript.—*Harl.* 266 is an imperfect copy of the same.—*Harl.* 200 (sæc. xv) is an anonymous French version of the same chronicle.—*Lambeth Palace* (sæc. xv); a manuscript, imperfect at beginning and end, being Caxton's text interpolated.

Remarks.—The use of short commas, which characterises the early state of this type, would induce us to give priority to this edition over the other, in which the long commas are used, independently of any printed date.

The history here printed by Caxton differs but little from the "Cronicle of Brute," one of the most popular of the 15th and 16th Century books. It is, however, carried further than any manuscript chronicle I have seen, and it appears probable that, as any writer who felt competent made his own additions in transcribing, so Caxton added more or less to his copy, and brought the history down, as he acknowledges having done in "Polycronicon," to the battle of Towton. The old "Cronicle of Brute" was so called from the opening chapter which describes the settlement of Brutus, the descendant of the great Æneas in Britain. The respective parts due to Nennius, Douglas of Glastonbury, and Geoffrey of Monmouth, are probably too obscure to determine. The St. Albans Chronicle, printed two or three years later, and in types somewhat resembling those of Caxton, is the same text, interpolated throughout with a history of the Popes, and ecclesiastical matters. This, and the edition of Machlinia (Caxton's text), about the same date, are not unfrequently catalogued erroneously as from Caxton's Press.

EXISTING COPIES.

1. Cambridge. *Public Library* (AB. 10. 32. 2).—*Perfect* and clean. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. Bound with "The Description of Britain," which precedes it.

2. Oxford. *Bodleian.—Imperfect*, wanting part of ꝺ 4 and all ꝑ 1, but has both blanks. A fine copy, uncut, and in the original binding. Measurement, $11\frac{1}{2} \times 8$ inches. In manuscript, "Th: Seld: £1. 18." "The Description of Britain" follows in the same volume.

3. The same. Another copy.—*Imperfect*, wanting the last leaf, and with 4 leaves mounted. Slightly stained. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

4. The same. *St. John's College.—Imperfect*, wanting ꝙ 2. Very clean, and measures $9\frac{7}{8} \times 7\frac{1}{2}$ inches. "The Description of Britain" precedes it in the same volume. "Liber Coll. S. Joan: Bapt: Oxon. Ex legato Nath: Crynes Alu. ejusdem olim Socii 1745."

5. Glasgow. *Hunterian Museum.—Not quite perfect*, half of ꝺ 8 being torn away. A very poor stained copy, and is preceded by the "Description." Measurement, $9\frac{1}{2} \times 7$ inches.

6. Lambeth Palace.—*Made perfect* by the addition of two leaves (sigs. ꝑ 4 and 5) from a smaller copy; ꝑ 1 is bound after ꝑ 5. The paper of this example is remarkably stout and clean. "The Description of Britain" precedes it. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

7. Duke of Devonshire.—*Made perfect.* Clean. The leaf ꝛ 8 placed between ꝑ 5 and 6. Measurement, $10\frac{1}{4} \times 7$ inches.

Five leaves—ƀ 7, ƀ 8, ƈ 1, ƈ 2, and ƈ 3—are in the Pepysian Library, Cambridge, bound at the beginning of an imperfect St. Albans Chronicle.

A fragment is also attributed by Mr. Botfield to the Chapter Library of Westminster Abbey. Here, almost on the spot where Caxton lived, and worked, and died, it would have been most interesting to have found a goodly collection of his books, but unfortunately no relic of our first Printer has been discovered, the fragment above noticed being a portion of the St. Albans Chronicle. Here, too, we may notice that there are many imperfect copies and fragments of both the St. Albans and Machlinia Chronicles in various libraries. These are nearly always, on account of a certain similarity in appearance, erroneously attributed to the Press of Caxton.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	83	R. Smith	0 3 6	——
1691	79	Dr. Bernard	0 4 0	——
1776	1393	J. Ratcliffe	5 5 0	Payne, Bookseller.
1777	622	J. Ives	0 14 0	——
1785	2646	Anonymous	3 3 0	Robson.
1786	485	M. C. Tutet	16 0 0	Wilbraham.
a 1797	352	Rev. — Wilkinson (*i.* 2 *l.*)	15 15 0	S. Alchorne.
1800	626	S. Tyssen (*i.*)	2 12 6	——
1811	165	Spencer, duplicate (*i.* 1 *l.*)	11 11 0	Wilbraham.
a 1813	168	S. Alchorne (*i.* 2 *l.*)	63 0 0	Duke of Devonshire.
b 1815	636	J. Roberts	105 0 0	John Milner.
—	263	Duke of Devonshire, duplicate (*i.* 6 *l.*)	17 5 0	Hutton.
—	127	Sir W. Dolben (*i.*)	1 2 0	Moir.
1820	449	S. Lysons (*i.*)	0 10 6	Triphook.
1824	2076	Sir G. O. P. Turner, Bart.	——	——
b 1829	801	John Milner	70 7 0	W. S. Higgs.
b 1830	204	W. S. Higgs	73 10 0	——

In the above list are included all the copies that could not be identified as the 2nd edition.

No. 40.—The Description of Britain. *Folio.* *"Fynyshed by me William Caxton."* *No Place.* 18*th August,* 1480.

Collation.—Three 4^{ns} and one 3^{n}, unsigned. 30 leaves, the last only being blank.

Typographical Particulars.—There is no title-page. Type No. 4 only is used. There are 40 lines to a full page. The lines are spaced out to an even length, and measure 4¾ inches. Spaces left for the insertion of initials. Without signatures, folios, or catchwords. The signatures were probably omitted on account of the limited extent of the work.

The Text begins, on the verso of the 1st leaf, thus :—

Hit is so that in many and diuerse places the compn cronicles of englond ben had and also now late enprinted at weſtmynſtre

making 7 lines over the table, which ends on the same page.

On the 2nd recto, with space for a 4-line initial,

The names of this Iſland Capitulo . j .

Irſt as Galfride ſaith this lande was named Albi= on after the name of Albyne the oldeſt doughter of Diocleſian / and had xxxij . ſuſtres / And they were firſt that enhabited this lande / And becauſe ſhe was the oldeſt ſuſter ſhe named this lond Albion after her owne na=

The Text ends on the 29th recto,

Here endeth het diſcripcion of Britayne the / whiche conteyneth en glond wales and ſcotland / ⁊ alſo bicauſe Irlonde is vnder the reu le of englond ⁊ of olde tyme it hath ſo continued therfore I haue

* * * * * * * *

lated the book of Policronicon into engliſſh / Fynyſſhed by me william Caxton the xviij . day of Auguſt the yere of our lord god M . CCCC . lxxx . and the xx . yere of the regne of kyng Edward the fourthe .

Remarks.—"The Description of Britain" is one of the chapters out of Ralph Higden's "Polycronicon." Caxton printed it as a supplement to the Chronicles, and evidently intended it to follow on after the termination of that work. The blank leaf at the end instead of the beginning favours this idea.

It is improbable that a 2nd edition of "The Description of Britain" was issued, as no copy with the long commas (/) has yet been found.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 24).—*Imperfect*, wanting the 8th leaf, with several in a bad state. The first is mounted and inserted backwards. Bound alone. Measurement, $9\frac{1}{2} \times 7$ inches.

2. Cambridge. *Public Library.*—*Imperfect*, wanting the 1st leaf. Bound with the 1st edition of "Chronicles," which it precedes. The uninked impression of 5 or 6 lines of type at the foot of the last page, which is short, may be noticed in this and in some other books. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches. In an old hand, "E libris N. Johnson, M.D." This was probably Nathanael Johnson, M.D. of Pontefract, a contemporary with Bishop Moore.

3. Oxford. *Bodleian.*—*Perfect*, with the blank leaf. In the same volume as the 1st edition of "Chronicles," which it follows. Very large. Measurement, $11\frac{1}{2} \times 8$ inches.

4. The same. Another copy.—*Imperfect*, wanting the first 2 leaves, and having 4 others mounted. Stained throughout. In the same volume as the 1st edition of "Chronicles," which it follows. Newly bound in blue morocco. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

5. The same. Another copy.—*Imperfect*, wanting the 1st, 8th, and 11th leaves. (For this last see the "Polychronicon," in this library, where it is bound in by error). Measurement, $9\frac{1}{2} \times 6\frac{1}{2}$ inches. Bound alone. The book-plate of F. Douce.

6. The same. *St. John's College.*—*Imperfect*, wanting the 24th leaf. Preceding the 1st edition of "Chronicles," with which it is bound. Measurement, $9\frac{7}{8} \times 7\frac{1}{2}$ inches. "Ex legato Nath: Crynes."

7. Lambeth. *Archiepiscopal Library.*—*Perfect*, with final blank, and in excellent preservation. Bound with the 1st edition of "Chronicles," which it precedes. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

8. Glasgow. *Hunterian Museum* (B. 9. 2).—*Imperfect*, wanting the first 2 leaves and portions of others. Bound with the 1st edition of "Chronicles," which it precedes. Measurement, $9\frac{1}{2} \times 7$ inches.

9. Earl Spencer. *Perfect*, and beautifully clean. Bound up after the 2nd edition of "Chronicles." Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1814 ...	539 ...	J. Towneley (*i. 1 l.*)	85 1 0 ...	George III.
1815 ...	637 ...	J. Roberts	52 10 0 ...	J. Milner.
1829 ...	802 ...	J. Milner	21 0 0 ...	Evans.
1830 ...	205 ...	W. S. Higgs	27 6 0 ...	Payne

No. 41.—Curia Sapientiæ; or the Court of Sapience. *Folio. Without Printer's Name, Place, or Date.* (1481?)

Collation.—a b c d are 4^{ns}, e is a $3^{n} = 38$ leaves, of which the 1st is blank.

Typographical Particulars.—There is no title-page. The type is No. 4 throughout. The whole work is in "Balad Royal," or stanzas of 7 lines, of which there are 5 to each page. Without folios or catchwords. Space is left for the insertion of 3-line initials.

After a blank the Text begins on a ij recto, with space for a 3-line initial, with director,

> Ye labero9 ꝛ ꝑ moſt merueylo9 werkes
> Of ſapience ſyn fyrſte regned nature
> t Wyꝑ purpos is to tell as writen clerkes
> And ſpecyally her mooſt notable cure
> In my fyrſt book I wyl preche ꝛ depure
> It is ſo pleſaunt vnto eche perſone
> That it a book ſhal occuppe alone

On sig. b 7 recto,

> Explicit liber primus de curia ſapiencie &c.

and on sig. e iiij verso,

> To them / that wyl in hym beſet theyr byleue
> And though they dye pwys yet ſhal they lyue
> Explicit Tractatus de Fide et Cantus famule
> ſue

At the head of the next recto,

> Theſe thynges folowyng is euery Cryſten man and woman holde / and bounde to lerne / and to conne to theyr power in waye of theyr ſaluacyon
>
> The Pater noſter — Slee no man
> The Aue maria — With hond ſmytyng
> And the Crede — with mouthe backbytyng

The Text ends half-way down the 2nd column on the 6th verso of the same signature—

> lyuyng / nedeful werkes / and dredeful dedes of ioye and of peyne

Manuscripts.—The only manuscript copy of this poem which can be found after considerable research is preserved in the library of Trinity College, Cambridge. It belonged formerly to John Stow, who has noted several omissions in the text, as compared with some other copy, probably the printed edition; and who has written over the top, "By John Lydgate." The poem itself is headed "Here beginneth a brief

compiled treatise called by the Author thereof *Curia Sapientiæ*." The same title appears at the end of both the first and second book of the poem.

Remarks.—The following description by Oldys is taken from *Bib. Harl.*, vol. iii, No. 3313: "Though neither the Author's nor Printer's name appears to this poem, it was visibly enough printed by Caxton and composed by Lidgate, had we not the authority of John Stow for it, in the catalogue of his writings. The Author tells us it was written at the command of his Sovereign (perhaps King Hen. V), and it seems to be one of the scarcest of his pieces extant. There seems to be more invention in it and variety of matter than in most other poems of his composition, displaying, after a copious debate between Mercy and Truth, Justice and Peace, a distinct survey throughout the palace and domains of Sapience, of all the products of nature, in distinct chapters, and of arts and sciences; with his further reference, at the end of each, to the Authors who have written on them."

That Lydgate was the real Author of the poem rests on the evidence of Stephen Hawes, who included it in the list of his master Lydgate's works in 1506. All later Writers, including Stow, have but followed his steps. There are, however, several reasons for doubting Hawes's correctness in this instance. Although the effusions of Lydgate are more commonly found in manuscripts of the 15th Century than those of any other Poet, yet the copy of "Curia Sapientiæ" above noticed is the only one at present known of this remarkable poem. It appears improbable that the inferior productions of this popular Writer should have become multiplied so plentifully, while copies of this, which would rank highest among his works, should be allowed to sink almost into oblivion. Again, the internal evidence of the following stanzas, taken from the proheme, as printed by Caxton, is by no means suggestive of Lydgate as the Author:—

J know my.self moost naked in al artes /
My comune ne vulgare eke moost interupte /
And J conuersaunte and born in the partes
Where my natyfe langage is moost corrupt /
And with most sundry tonges myxt and rupte.
O / lady myn / wherfor J thee byseche /
My muse amende / dress / forge / my nesse and eche.

For to al makers here J me excuse /
That J ne can delycately endyte /
Rude is the speche of force / which J must vse
Such infortune my natyfe byrth may wyte /
But o ye lordes / whiche haue your delyte
In termes gay / & ben moost eloquent /
This book to you no plesaunce may present /

After full allowance for the self-depreciation common to Writers of that Age, we can hardly believe that Lydgate could, with any degree of truth, thus speak of himself. He was *not* born in a part where the English speech was *most corrupt* and *mixed with sundry tongues*, a description more applicable to the Weald of Kent, or parts bordering on the Sea; but was, as he himself says, "borne in Lidgate," an inland town near Bury St. Edmunds. Here, as we learn from his "Testamentum," he was put to school in his boyhood, and, when his "yeeris accountyd ful fifteene," he says—

Entryng this tyme into religioun,
Unto the plouhe J putte forth myn hoond.

which refers to his embracing the Rule of St. Benet. The young "monke of Burye" then went through the usual tuition, being instructed—

> By vertuous men religious & sad /
> Full weel expert / discreet / prudent and wise /

and, if we may judge by his future fame and his popular writings, profited well, and had no reason to excuse himself for the "infortune" of his "natife byrth."

"I take Caxton to be the poet or author, by the above verses," says Ames (*Typ. Ant.*, page 67), after quoting the whole of the "Prohemium." This opinion was, perhaps, too readily adopted. Although there is a curious parallel between the Poet's statement of his rude and corrupt speech, and the apology of Caxton in his additions to "The Recuyell" for his "vnperfightnes" in English, owing to his having been educated where was "spoken as brode and rude Englissh as in ony place of Englond;" and although we know that Caxton could put together a few verses, as in the instance of the last two stanzas of "Moral Proverbs;" yet, judging from the literary ability of his known works and translations, we should hardly be justified in ascribing the authorship of "Curia Sapientiæ" to him. The plan of this work, in which Theology, Geography, Natural History, Horticulture, Grammar, Rhetoric, Arithmetic, Geometry, Music, and Astronomy are all, in turn, described, was certainly too high a flight for our Printer. Moreover, it seems probable, from the frequent use of Latin titles to the various divisions of the book, and especially from the colophon "Explicit Tractatus de Fide et Cantus famule sue," that the poem was not original, but a translation from the Latin. Although we cannot doubt that Caxton understood Latin, yet all his acknowledged translations are from the French.

Until further evidence, then, be produced, we must consider the Author as unknown.

The titles for this book, viz:—"The werke of Sapience" and "Tractatus de Fide et Cantus famule sue," erroneously adopted by Ames and other Bibliographers, were taken from the first and last lines of the poem. The proper title appears at the end of "Liber Primus."

EXISTING COPIES.

1. Oxford. *St. John's College.—Perfect*, and in good condition. Measurement, 10 × 7 inches.

2. Earl Spencer.—*Perfect*, free from manuscript notes. Slightly stained at the beginning. Measurement, $10\frac{3}{8} \times 7\frac{3}{8}$ inches. On the fly-leaf at the beginning is "£10 10s." in manuscript.

3. Maurice Johnson, Esq.—Particulars unknown.

Two mutilated fragments are in the Douce collection, at Oxford, signed **ɛ j**, **ɛ iij**.

Two leaves, **b iij** and **b 6**, were extracted from the "Boethius," at St. Albans.

The King's Library never contained a copy, notwithstanding the assertion of Dibdin.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 3313	R. Harley	——	Osborne, Bookseller.
—	V. 1746	Ditto	——	Ditto.
1756	5825	Dr. Rawlinson	0 6 0	R. Willett.
1798	544	S. Pegge	1 1 0	Stace.

No. 42.—The History of Godfrey of Boloyne; or the Conquest of Jerusalem. *Folio. Printed the 20th November, in the Abbey of Westminster, by William Caxton,* 1481.

Collation.—a is a 3^{n}, with a j blank; b a 2^{n}, b 1 being blank; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are all 4^{ns}, 17 is a 3^{n} = 144 leaves, of which two are blank. Excepting the first two gatherings, the signatures are entirely in Arabic numerals. Dibdin corrects Ames, and says he counted 146 leaves, but Ames was right.

Typographical Particulars.—There is no title-page. The Type is entirely No. 4. A full page has 40 lines, which are of an even length, and measure $4\frac{3}{4}$ inches. Without folios or catchwords. Space at the commencement of chapters is left for the insertion of 3 to 7-line initials.

The volume commences with a blank leaf, after which follows the prologue, the Text beginning on a 2, with space for a 4-line initial,

t Ye hye couragyous faytes/ And valyaunt actes of noble Illuſtrous and vertuous perſonnes ben digne to be recounted / put in memorye/ and wreton. to thende that ther may be gyuen to them name Immortal by ſouerayn laude and preyſyng. And alſo for to moeue and tenflaw

finishing, with 15 lines on the 4th recto, half-way down the page,

to the euerlaſtyng lyf in heuen / where is ioye and reſte withoute ende. Amen

The table follows immediately underneath the prologue, space being left for the insertion of a 2-line initial,

t Yenne for to knowe the content of this book · ye ſhal playn ly ſee by the table folowynge/ wherof euery chapytre treateth al a longe

ending on sig. b 4 recto,

Here endeth the table of the contente and chapytres nombred of this preſent book entitled the ſiege and conqueſte of Jheruſalem by criſten men

The verso and 1st leaf of sig. 1. are blank. On sig. 1 2, the history begins,

> Here begynneth the boke Intituled Eracles and / also of Godfrey of Boloyne / the whiche speketh of the Conquest of the holy

ending half-way down the recto of the 6th folio of sig. 17, the verso being blank,

> myng. whiche boook I began in marche the xij daye and fynysshyd the vij day of Juyn / the yere of our lord·M.CCCC·lxxxj & the the xxj yere of the regne of our sayd sauerayn lord kyng Edward the fourth. & in this maner sette in forme & enprynted the xx day of nouembre the yere a forsayd in thabbay of westmester by the sayd wylliam Caxton

Manuscripts.—*Royal* 15 E i. Large folio, on vellum, 15th Century, with numerous illuminations. The character of the writing very similar to the large type of Colard Mansion. Begin, "Les anciennes histoires dīet que eracles fut moult bon xp̃ien et gouuerneur de lempire de romme." The text is without doubt the original of Caxton's translation, with which it agrees chapter for chapter, but is carried much further than the death of Godfrey, ending with the following chapter—"Comment le roy dangleterre auec grant nauie arriua en la cite de palerne / et en cecile / et alla a meschines deuers le roy de France." Neither the prologue nor epilogue in Caxton have any counterpart here. The only other manuscript known in the British Museum is *Royal* 17 F. v, which does not agree with Caxton, being considerably shorter and in different phraseology. They both, nevertheless, are evidently of the same origin. The description of an abridgment of this manuscript, which M. Paris ascribes to Guillaume de Tyr, is worth consulting (see *Les Msc. Franç.*, vol. iii, 10).

Remarks.—I have not been able to obtain any trustworthy account of the Author of this Romance; which, notwithstanding the scarcity of copies, both manuscript and printed, appears to have enjoyed a considerable degree of popularity.

An edition was printed at Paris, in 1500, with the title "Les faits et Gestes de preux Godefroy de Bovillon et de ses chevalereux freres Baudouin et Eustache."

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. c. 4).—*Perfect*, clean, and free from manuscript notes. Uncut. Measurement, $11\frac{1}{4} \times 8$ inches.

2. Cambridge. *Public Library* (A.B. 10. 27).—*Imperfect*, wanting all before sig. 1 3, besides 1 7, 4 3, and 4 6. Measurement, $11 \times 7\frac{1}{2}$ inches. Autograph on last leaf, "R. Johnson, p̃c' ijs. 1510." From Bishop Moore's collection.

3. The same. Another copy (AB. 10. 33).—*Imperfect*, wanting 17 1, otherwise in excellent condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

4. Vienna. *Imperial Library.—Imperfect*, wanting two leaves near the beginning, and half the last. Measurement, $11\frac{1}{2} \times 7\frac{3}{4}$ inches. Autographs: "Henry Norreys his booke." "J. Ames £16 16/" From the Harleian library.

5. Glasgow. *Hunterian Museum* (Z. 8. 5.).—*Imperfect*, wanting 11 1, and a few leaves mended. Has the blank leaf at 1 1. Stained, and with manuscript notes. Measurement, $9\frac{1}{2} \times 6\frac{3}{4}$ inches. The Autograph of "Mathew Goodwin 14 June 1650, vallewed 2/8d" From J. Ratcliffe's library.

6. Bristol. *Baptist College.—Imperfect*, wanting all a; b 4; 1 8; and all after 16 7; otherwise in fair condition. Measurement, $10\frac{5}{8} \times 7\frac{1}{4}$ inches. The book-plate of Dr. Gifford. The Autographs of "W^{m} Herbert 1779," "Suum cuiqꝫ Tho: Hearne 1720," and "Samuel Thurner me jure tenet 1650."

7. Earl of Pembroke.—*Imperfect*, wanting 8 1 and 8 2; the first 2 leaves of 17 are torn, and 4 leaves of sig. 2 are transposed; otherwise in a fair state. Measurement, $11 \times 7\frac{7}{8}$ inches. The Autograph "Cheif Justice Cokes Hand." Lettered on the back "Chronicles of Englond."

8. Earl Dysart.—*Imperfect*, wanting all a and b; 1 8; 5 7; 5 8; 11 1; and the last 8 leaves. Manuscript Notes. Measurement, $10 \times 7\frac{1}{2}$ inches. Autograph of "Joseph Brereton Philobibl. 1740."

9. Earl Spencer.—*Imperfect*, wanting all before sig. b j; all 13; 17 5; and 17 6. In fair condition. Measurement, $11 \times 7\frac{3}{4}$ inches.

10. S. Holford, Esq.—*Perfect*, clean, and free from manuscript, having the blank leaves a j and b j. Measurement, $11 \times 7\frac{3}{4}$ inches. The initial at sig. 1 2 is beautifully illuminated. The volume is in its original vellum cover, and contains the following interesting notice:—"This was king Edw. y^{e} fourth Booke." Also the Autographs, "ptinet Rogero Thorney," and "Rob^{t} Wellborne." The former of these names is worth a comment, because it throws some doubt upon the accuracy of the previous notice. Roger Thorney, like other literary Mercers of his time, was probably a friend and supporter of Caxton: he certainly patronised his successor, Wynken de Worde, as the following lines show:—

> " ———— this boke of Policronicon
> " Whiche Roger Thorney Mercer hath exhorted
> " Wynken de Worde of vertuous entent
> " Well to correcte, and gretely hym comforted,
> " This specyal boke to make and sette in prente."
>
> From W. de Worde's edition of *Polychronicon*, 1495.

How then did Roger Thorney become possessed of the copy of "The History of Godefroy of Bulloyn," belonging to his King? On the inside cover is also the book-plate of Sir John Dolben, Bart., of Finedon, in Northamptonshire. This volume was sold among the books of Secondary Smyth, in 1862, and passed into the library of the

Earl of Peterborough. It was afterwards in the Vernon collection, which is now included in that of Mr. Holford.

Two leaves of the table are among the Douce fragments in the Bodleian.

SALE PRICES.

	Year.	Sale Lot.	Seller.	Amount. £ s. d.		Purchaser.
a	1682	94	R. Smith	0 18 2		Earl of Peterborough.
	1698	85	Dr. Bernard	0 4 0		——
b	1735	—	Thomas Hearne (*i.*)	——		J. Herbert.
	1743	III. 2781	R. Harley	——		Osborne, Bookseller.
	1773	4093	J. West	10 10 0		George III.
	1776	1224	J. Ratcliffe	6 16 6		J. Hunter.
	1785	2141	Anonymous	4 4 0		Edwards.
b	1796	705	W. Herbert (*i*)	3 15 0		A. Gifford.
a	1816	1175	Dr. Vincent	215 5 0		Marquis of Blandford.

No. 43.—The Chronicles of England. *Folio.* "*Enprynted by me william Caxton In thabbey of westmestre,*" *October 8th,* 1482. *Second Edition, with long commas.*

Collation.—Prologue and title a 4^{n}, signed ij, iij and iiij, the 1st leaf being blank. a (a j blank) b c d e f g h i k l m n o p q r s t u x are 4^{ns}; p is a 3^{n}. Total 182 leaves, of which 2 are blank.

Typographical Particulars.—There is no title-page. Type No. 4 only is used. There are 40 lines to a full page. The lines are spaced out to an even length, and measure $4\frac{3}{4}$ inches. The signatures are in lower-case letters and Arabic numerals. Spaces left for the insertion of initials. Without folios or catchwords.

The above collation and particulars are identical with those of the 1st edition.

Commencing with a blank leaf, the prologue follows on sig. ij recto, the Text beginning with space for a 4-line initial,

> i N the yere of thyncarnacyon of our lord Jhū crist M CCCC / lxxx / And in the xx yere of the Regne of kyng Edward the fourth / Atte requeſt of dyuerſe gen tylmen I haue endeuoryd me to enpryntе the Cro=nycles of Englond / as in this book ſhal by the ſuffraunce of god folowe / And to thende that euery man may ſee / and ſhortly fyn=de ſuche mater as it ſhal pleſe hym to ſee or rede / I haue ordeyned a table of the maters ſhortly compyled ⁊ chapytred / as here ſhall folowe / whiche book begynneth at Albyne / how ſhe with hyr ſuſ=ters fonde this lād fyrſt / ⁊ named it Albyon / ⁊ endeth atte begyn=nyng of the regne of our ſaid ſouerayn lord king edward the iiij

The table commences on the same page, finishing half-way down the 8th verso of the same signature, with the other half blank. On sig. a 2, with a blank leaf preceding,

> How the land of Englond was fyrſt named Albyon / And by what encheſon it was ſo named

The Text ends on the 6th recto of sig. p, the verso being blank,

> Thus endeth this preſent book of the Cronycles of Englond / Enprynted by me William Caxton In thabbey of weſtmeſtre by london / Fynyſſhed / and accomplyſſhyd the / viij / day of Octobre / The yere of the Incarnacyon of our lord God / M / CCCC / lxxxij And in the xxij yere of the regne of kyng Edward the fourth

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 4).—*Imperfect*, wanting all before a 2; a 7 and 8; and all after x 6. A poor made-up copy, with many disfigurements. Measurement, 9½ × 7¼ inches. Without "The Description of Britain."

2. The same. *General Library.* Another copy (C. 21. d).—*Imperfect*, wanting n 6; p 2; and p 5. The last leaf, p 6, with the colophon, which is unique, is here. Measurement, 10 × 7½ inches. Without "The Description of Britain." Presented, in 1860, to this library by Earl Cawdor.

3. Oxford. *Bodleian.*—*Imperfect*, wanting ij, 7 and 8 of the table; a 2, 3, and 8; b 1; g 1; k 1; o 1; q 1, 2, and 3; and the last two. Stained and torn. Measurement, 10¼ × 6¾ inches. Without "The Description of Britain."

4. Earl of Jersey.—*Imperfect*, wanting the last leaf of the table; 3 leaves in a; i 1; q 4; u 3 and 7; and all p. In very poor condition. Measurement, 10 × 7½ inches. Without "The Description of Britain."

5. Earl Spencer.—*Imperfect*, wanting the lower half of p 6, containing the colophon. A manuscript note by Mr. Appleyard, who was Librarian at the time the volume was purchased, states that "The colophon of 5 lines, with the date of 8 Oct. 1482, had been cut off to make it appear the edition of 1480." This is, however, supplied in beautiful facsimile by Harris, from Lord Cawdor's copy. The blank leaf at a j is here. "The Description of Britain, 1480," is bound at the end of the same volume. Measurement, 10½ × 7½ inches.

6. Earl of Ashburnham.—*Imperfect*, wanting the last 4 leaves, which are supplied by impressions from facsimile types, beautifully executed. "The Description of Britain," which in the original binding preceded, is now bound after "Chronicles." Purchased at the sale of the library of Mr. E. A. Crowninshield, of Boston, U.S., which was brought to England. This volume, however, with many others, was added to the collection after its arrival in this Country. Measurement, 10 × 7½ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1756 ...	2020 ...	Bryan Fairfax	5 0 0	... F. Child.
1776 ...	1022 ...	J. Ratcliffe (*i.*)	4 5 0	... George III.
1860 ...	478 ...	Anonymous (sold as E. Crowninshield's)	180 0 0	... Earl of Ashburnham.

For other instances see "Sale Prices" to the 1st edition.

No. 44.—Polycronicon. *Folio.* "*Imprinted and set in forme by me William Caxton.*" *Without Place or Date. Translation ended 2nd July,* 1482.

Collation.—a b are 4^{ns}, with the 1st leaf of a blank; C is a 2^{n}; sigs. 1 to 28 are 4^{ns}, the 1st and 5th leaves of sig. 1 being blank; sig. 28 is followed by an unsigned single sheet, of which but one leaf is printed, the other being blank; 29 to 48 are 4^{ns}; 49 a 2^{n}; 50 to 55 are 4^{ns}, with the last leaf of 55 blank; sig. 50 is followed by 52, sig. 51 being accidentally omitted = 450 leaves, of which 5 are blank.

Typographical Particulars.—There is no title-page. The Type is all No. 4. The lines, which measure $4\frac{3}{4}$ inches, are fully spaced out, and 40 make a full page. Space is left at the beginning of the chapters for the insertion of initials. The first gatherings have the signatures in Roman numerals, but all the rest are signed with Arabic numerals. After the introductory matter folios are introduced, although with many errors.

The Text, preceded by a blank, begins on sig. a 2 recto, with space for a 4-line initial,

Prohempe

g Rete thankynges lawde ⁊ honoure we meryторpouſ=
ly ben bounde to yelde and offre vnto wrpters of hyſ=
torpes / whiche gretely haue prouffyted oure mortal
lyf / that ſhewe vnto the reders and herers by the
enſamples of thynges paſſyd / what thynge is to be deſpred /

The proheme finishes on a 3 verso,

To whome be gyuen Honour / laude / and glorye / in ſecula ſeculo=
rum Amen /

Deo gracias

The table follows on sig. a 4 recto, in double columns, finishing half-way down C 4 recto, with the verso blank. A blank leaf, and on sig. 1 2, follows the dialogue—

I

f Yth the tyme that the grete and high tour of babilone was
bylded men haue ſpoken with dyuerſe tonges / In ſuch wi
ſe that dyuerſe men be ſtrange to other and vnderſtōde not others

The dialogue concludes half-way down sig. 1 4 recto, and is followed on the same page by—

The Epiſtle of ſir Johan Treuiſa chapelayn vnto lord Thomas of Barkley vpon the tranſlacion of Polycronycon in to our Engliſſhe tongue

finishing on the verso,

naciones / Trones cherubyn and ſeraphyn to ſee god in his bliſful face in Joye without ony ende Amen

Thus endeth he his Epyſtle

A blank leaf, and, on the 5th recto of sig. 1, begin the prefaces :—

b

Proliciongcion

Prefacio prima ad hiſtoriam Capitulum primum/

On 8th verso of sig. 1,

Prefacio ſecunda ad hiſtoriam

On 1st recto of sig. 2,

Prefacio tercia ad hiſtoriam

which concludes on sig. 2 2 recto, the verso being blank. On sig. 2 3 the Chronicle itself commences—

Liber primus r

Cronica Ranulphi Ciſtrenſis Monachi

There are 7 books of Trevisa's translation, which end as follows :—

Book I,	on sig. 9	7	verso—	(fol. 70)	Book V,	on sig. 35	6	verso—	(fol. 280)
II,	15	3	„	(„ 114)	VI,	41	1	„	(„ 323)
III,	23	2	„	(„ 178)	VII,	49	3	„	(„ 389)
IV,	(on the verso of the leaf following) 28	8		(„ 225)	Liber ultimus,	55	7	„	(„ 428)

On sig. 49 4 recto is Caxton's epilogue to Trevisa, and prologue to his own book, occupying the whole page ; the verso is blank. On sig. 50 1 recto,

Incipit Liber vltimus CCC lxxxxj

The Text ends on the recto of 55 7 ; the verso and 55 8 being blank

wrytynge / Ended the ſecond day of Jupll the xxij yere of the regne of kynge Edwardthe fourth ⁊ of the Incarnacion of oure lord a thouſand four honderd foure ſcore and tweyne /

Fynyſſhed per Caxton

MANUSCRIPTS.—*Addit.* 10105 (sæc. xiv), Latin, from Heber's library. The original chronicle of one Roger, Monk of Chester. It commences at Book III, chapter 31 of Caxton's print, and ends A.D. 1327. *Reg.* 13 D I (sæc. xv), Latin, Ralph Higden's Chronicle, founded on Roger's text. From the old Church library of St. Peter, Cornhill: "Liber Ecclesie S. Petri super Cornehill Londini." Copies of Higden are also—*Harl.* 655, 1320, 3877; *Egerton* 871; *Arundel* 86. *Harl.* 3600 is carried, by an anonymous Writer, to the 8th year of Henry VI. In *Harl.* 3671, under the year 1232, is added "Ranulphus comes cestr' lincolñ & huntingdon obijt ap Wallingford & sepultus est apd cestr' in capilō mōchor' cum p'genitoribus suis." *Addit.* 10104, 12118, and 24194, the last from the library of Archbishop Tenison, are the usual Latin version of Higden. *Harl.* 2261 (sæc. xv), English; an anonymous translation, very different from that by Trevisa, as the following quotation from the first prologue will show:—

TEXT OF TREVISA,
As printed by Caxton.

After solempne and wyse wryters of Arte and of scyence that had swetenes and lykyng al her lyf tyme to studye & to trauaille aboute connyug and knowleche of kyndly thynges and about sobrenes and redynes of thewes, they ben worthy to beu hyely preysed, as though it were puttynge and medlyng to gyder prouffyt and swetenes. For they wrote and lefte to vs wryten meruaylles and wondres. grete berynge oute and dedes of oure foru faders of stalworth wight wyse. and worthy of dyuerse manęr men that were in old tyme.

ANONONYMOUS TEXT,
As found in Harleian MS., No. 2261.

aFter the nowble wryters of artes to whom hit was a pleasure in this life p'sente to fixe their studies and laboures abowte the knowlege of thynges 'and v'tues moralle thei ar to be enhaunsede and exaltede by merite wt grete p'conyes as makenge a cōmixtion of a thynge profitable wt a swetenesse mellifluous whiche haue deriviede to men succedenge thro the benefite of scripture thexcellent gestes of men precedenge.

Harl. 1900 (sæc. xv), Trevisa's translation, exactly agreeing with Caxton's print, except in the arrangement of the prologue, beginning "Syth the tyme that Babel," &c.; this in Caxton is made one continuous and intricate paragraph, but here appears, in proper shape, as a dialogue between "Clericus" and "Dominus." *Cotton, Tib.* D VII, same text as *Harl.* 1900: injured by fire. There is a copy in Peterhouse College library, in which is written "Fynyshed & ended after the copye of Caxton then (in?) Westmynster."

REMARKS.—Few of Caxton's books have excited more interest and research than the "Polycronicon." It appears to have had its origin with Roger, Monk of St. Werberg, in Chester, who, about the beginning of the 14th Century, made an extensive compilation in Latin from several of the old Chronicles and Works on Natural History then in existence. Ralph Higden, of the same monastery, who died before 1360, amplified this compilation, entitling his work, "Polycronicon;" and this, judging from the numerous copies still extant, had a very extended popularity. In 1387, Trevisa, Chaplain to the Earl of Berkeley, translated the Latin of Higden into English prose. An

account of Trevisa, with a history of his works, is given by Dr. Dibdin, in *Typ. Ant.* vol. i, page 140, who, however, has not included in his list Trevisa's English translation of the Gospel of Nicodemus (*Addit. MS.* 16165). Nearly a century later, Caxton revised the antiquated text of Trevisa, which, together with a continuation of the history to the year 1460, was finished on July 2nd, 1482, and printed soon after. Caxton entitled his continuation "Liber ultimus," and it is most interesting as being the only original work of any magnitude from our Printer's pen. A literal reprint may be found in Vol. I of this work.

Caxton tells us very little of the sources of his information. He mentions two little works, "Fasciculus temporum" and "Aureus de Vniverso," from which, however, he certainly obtained but little material for his "Liber ultimus," which treats almost entirely of English matters.

As a specimen of the alteration made by our Printer, when he "a lytyl embellyshed" the text as rendered by Trevisa, the following quotation is given, in which the consequences of Man's fall are graphically described. The embellishment chiefly consists in modernising the old English; although here and there Caxton added sentences to the text.

TREVISA'S TEXT, 1387.
(Harleian MS., No. 1900, fol. 94 *b*).

From that day forthward ye body y_t- is corrupt by syne greuey y^e soule / Ye flesche couetiy azen9 y^e soule / and mānes wittes torney & assentith liztlich to euel A mānes owne meynal wittes bey his owne enemyes ¶ So y^t al a mānes lif is temptacion while he lyuey here in erye Also man is eū failynge and aweyward. he may nouzt stidfastlich abide he falliy liztliche bot he may nouzt lightlich arise. P'fite is of birye sorowe & care ī lyuyng / and man mot nedes deye And thouz alle oy_e yat bey made haue schelles · ryndes · skynnes · wolle. heer. bristels · fethers · wynges other skales · man is y bore wiyout eny helyng / naked & bar. anone at his birye he gyney forto wepe atte bygynyng liche to a best. but his lymes failey hym & may nouzt help hymself. But he is febler yan any oy^r beste · he kan noon helpe · he may nouzt do of hymself but wepe wiy al his myzte. No best hay lif more brutel and vnsiker Noon hay sekenesse more greuous · noon more likynge to do oy^rwise than he sholde / noon is more cruwel Also oy^r bestes louey eüeche oye of ye same kynde & woney to gedres & bey nouzt cruwel but to bestes of other kynde y^t ben contrairie to hem But man torney y^t maner doyng vpsodoū & is contr'ie to hym self & cruel to oy^r men

CAXTON'S TEXT, 1483.
(Sig. 10 4 verso).

Fro that day forth the body that is corrupt by synne greueth the soule The flesshe coueyteth ayenste the soule and mannes wyttes torne and assente lightly to euyl A mannes oune meynal wyttes / be his owne enemyes / so that al mannes lyf is in temptacion whyle he lyueth here in erthe. & the disposipon of the soule ruleth meynteneth / helpeth and conforteth the body / But ayeinward the wretched disposicion of the bodye distourbeth the soule · Also man is euer fayllyng and wayward he may not stydfastly abyde / he falleth lightly but he may not lightly aryse / Profyt of byrth is sorow and care in lyuyng and man must nedes dye And thaugh oll other that be made haue shelles ryndes skynnes. wolle heer bristels feders wynges owther skals / Man is born withoute ony helyng or keuerynge nakede and bare / anone at his birth. he gynneth for to wepe atte begynnyng lyke a beest but his lymmes fayllen hym and maye not helpe hym self · but he is febler than ony other beeste / he can noon helpe / he may nought doo of hym self but wepe with al his myght No beest hath lyf more brutyl & vnseker / None hath sekenesse more greuous noon more lykyng to do otherwyse than he shuld. none is more cruel Also other beestes loue eueryche other of the same kynde. and dwell to gyder and be not cruel / but to beestes of other knyde that be contrary to hem / But man torneth that maner doyng vp so downe and is contrary to hymself and cruel to other men /

EXISTING COPIES.

1. America. *Astor Library, New York.—Made perfect* by two leaves from a smaller copy. Clean, with few manuscript notes. Measurement, $10\frac{1}{8} \times 7\frac{5}{8}$ inches. Purchased lately for £70.

2. Bristol. *Baptist College.—Very imperfect*, wanting all before sig. 5 3; 27 leaves in various parts, and all after 42 6. In all 171 leaves. In poor condition. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches. The book-plate of A. Gifford, D.D.

3. British Museum. *King's Library* (C. 10. b. 1).—*Imperfect*, wanting the 4th, 5th, 6th, and 8th leaves in sig. a; and 55 7. A clean copy. Measurement, $10\frac{3}{4} \times 8$ inches.

4. The same. *General Library* (C. 21. d).—*Imperfect*, wanting all before sig. 7 2, and three at the end. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. From the old Royal library, being Henry the Seventh's copy.

5. The same. *Grenville Library* (6011–12).—*Perfect*, clean, and in excellent condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. In two volumes.

6. Cambridge. *Public Library* (AB. 4. 20).—*Imperfect*, wanting all before sig. 1 2, 28 leaves in various parts, and all after 54 7. Much cropped. Measurement, $9\frac{1}{2} \times 6\frac{7}{8}$ inches. From Bishop Moore's collection.

7. The same. Another copy (AB. 9. 25)—*Imperfect*, wanting all before 1 2, three leaves in various parts, and all after 54 7. From the same collection. Measurement, $11\frac{1}{2} \times 8$ inches.

8. The same. *Pepysian Library.—Perfect*, and in fair condition. Measurement, $11 \times 7\frac{3}{4}$ inches. The usual book-plates and effigies of Samuel Pepys.

9. The same. *St. John's College.—Imperfect*, wanting half the 1st leaf; two in sig. 17; 18 8; and the 4 inner leaves of sig. 55. Measurement, 11 × 8 inches. Autograph of Baker, "So scarce and dear that it cost me what I am asham'd to owne. T. B." Another note signed "Tho: Baker Col: Jo: socius ejectus," bequeaths the volume to this College.

10. Glasgow. *Hunterian Museum.—Imperfect*, wanting all sig. a; 4 in b; and the last 12 leaves. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From the library of J. Ratcliffe. The only copy I have noticed without the tables, initials, and rubrics in the margins.

11. Oxford. *Bodleian.—Imperfect*, wanting all before sig. 1 2, as well as a leaf in 55. The blank leaf before 29 1 is here. Slightly stained. Measurement, 11 × 8 inches.

12. The same.—Another copy. A large *fragment*, consisting of 202 leaves, beginning at 15 2. The "Douce" book-plate. Measurement, $10\frac{1}{2} \times 8$ inches. Between folios 154–5 is inserted the 11th leaf of "The Description of Britain."

13. The same. *St. John's College.—Imperfect*, wanting 34 leaves in various parts. Clean. Measurement, 10 × 7 inches. In manuscript, "Liber Coll: S: Joan: Bapt: Oxon: Ex legato Nath: Crynes A.M. ejusdem Socii 1745."

14. Earl of Pembroke.—*Imperfect*, wanting the first 19 leaves; 13 in various parts; and 76 at the end. The blank leaves at 1 5 and before 29 1 are here. Measurement, $9\frac{3}{4} \times 7\frac{1}{2}$ inches. From the library of J. Ratcliffe.

15. Earl of Jersey.—*Imperfect*, wanting all before 2 3; 24 4 and 24 5; and all after 47 6. In poor condition. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches.

16. Earl Dysart.—*Imperfect*, beginning at sig. 1 2, but having the blank leaf at sig. 1 5. Clean, and large. Measurement, $11\frac{1}{4} \times 8$ inches.

17. Earl of Ashburnham.—*Imperfect*, wanting all before b 6; 7 leaves in various parts; all 54 and 55. Measurement, $11\frac{1}{8} \times 7\frac{3}{4}$ inches.

18. Earl Spencer.—*Made perfect* with various leaves from three other copies. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches. Autograph on 1st leaf, "Henricus Spelman me tenet."

19. Thomas Bateman, Esq.—*Imperfect*, wanting all before sig. 1; 10 in various parts, and the last 38 leaves. In good condition. Measurement, $9\frac{3}{4} \times 7\frac{3}{4}$ inches. From the collection of J. Edwards.

20. Beriah Botfield, Esq.—*Made perfect* by the union of two or three copies. Measurement, $10\frac{3}{8} \times 7\frac{3}{4}$ inches. Purchased of Pickering for £100.

21. Robert Glendining, Esq.—*Imperfect*, wanting all before a; 1 6 and 1 8. In fair state. From the library of Sir Patrick Blake, whose books were sold in 1808. Measurement, $10\frac{1}{8} \times 7\frac{3}{8}$ inches.

22. W. E. Watkyn Wynne, Esq.—*Imperfect*, wanting all before sig. 1 8; 11 leaves in various parts, and all after sig. 52 8. Much mutilated, scribbled over and torn, with the original parchment wrapper left on one side only. Measurement, $10\frac{3}{4} \times 8$ inches. This volume has had many owners. It was deposited very early, probably as soon as printed, in the monastery of St. Werberg, Chester, the very birthplace of its Latin original. There "Dompnus Johēs Ley, p̃or (Prior) huius cenobij, Custos huius libri," claimed it by his Autograph as the property of the monastery. The name of the 25th and last Abbot "Dompnus Thomas Clarke huius cenobii," shows that at the time of the Reformation, when the abbey was converted into a cathedral, the volume was still safely preserved. In his manuscript is also "A boke of seynte Werburge in Chester." It was doubtless about this time that it was abstracted, and the Autographs of several generations of the "Smythe" family, "Drapers of y^e^ Cety of Chestre," as well as of the "Wryght" family, also Drapers, show that in the 16th Century it was no longer "a boke of St. Werberg." In 1637 it had passed over to Ireland, and thence probably came into the possession of its present owners.

Besides the foregoing, copies are said to be in the libraries of the Marquis of Bath and the Marquis of Bute. Very imperfect copies are in the libraries of the Duke of Devonshire, and of J. Simes, Esq., of Brighton; two others are in the possession of Mr. Lilly, of Bedford Street, Strand. Six leaves are in the British Museum, *Addit. MS.* 14927.

In Mr. Tutet's copy there was written on the last leaf of the index, in an old hand, "Presens liber p̃tinet ad Willm̃ Purde emp̃t a Willm̃o Caxton Reg' Imp̃ssor vicessimo Novembris anno Rg' Edwardi quarti vicessimo secundo."—*Typ. Ant.*, vol. i, page 151. I have not been able to trace this manuscript note in any of the above copies, all of which, except that in the Astor library, have been in my hands.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 369	R. Harley	——	Osborne, Bookseller.
—	V. 1639	Ditto	——	Ditto.
1755	1312	R. Mead	3 13 6	——
1760	797	Joseph Ames (*i.*)	0 7 0	Dr. Gifford.
—	818	Ditto (*p.*)	0 14 0	——
a 1773	4091	J. West (*i.*)	16 5 6	R. Willett.
1775	1023	J. Ratcliffe (*i.*)	3 3 0	Earl of Pembroke.
—	1662	Ditto (*i.*)	2 3 0	——
—	1669	Ditto (*i.*)	5 15 6	Dr. Hunter.
1786	479	M. C. Tutet	4 12 0	H. E. Austen.
b 1801	1048	S. Tyssen (*i.*)	5 0 0	R. Heber.
1808	808	Sir Patrick Blake (*i.*)	21 0 0	——
a 1813	1195	R. Willett (*i.*)	27 6 0	Duke of Devonshire.
c 1814	655	J. Towneley (*i.*)	40 19 0	J. Arch, Bookseller.
c 1815	450	J. Edwards	17 17 0	Ditto.
—	425	Duke of Devonshire duplicate (*i.*)	16 16 0	——
d 1816	1165	J. Haslam (*i.*)	3 3 0	T. Jolley.
1823	1467	Anonymous (*i.*)	13 13 0	Triphook.
c 1824	III. 1160	Sir M. Sykes (*i.* 3 *l.*)	37 16 0	——
1827	II. 143	J. Dent (*p.*)	103 19 0	Perkins.
1833	II. 1522	P. A. Hanrott	27 10 0	——
b 1834	IV. 1439	R. Heber	10 15 0	Pickering.
c 1835	500	Anonymous	10 15 0	Ditto.
1836	1335	Sir F. Freeling	1 16 0	Andrews.
1838	255	Bishop of Durham	13 10 0	Pickering.
d 1851	695	T. Jolley	10 15 0	W. B.
1854	969	Pickering, Bookseller	65 0 0	Upham.
—	1952	Ditto	20 10 0	Lilly.
c 1856	818	W. H. Pepys	41 0 0	Ditto.
1857	517	Stevens, Bookseller	35 10 0	Nixon.
—	739	W. H. Pepys	31 0 0	Willis.
—	517	Anonymous	70 0 0	——
1860	—	Lilly, Bookseller	84 0 0	——

Messrs. Arch, about 1815, sold a copy, wanting three leaves, to Sir M. Sykes for £150. Mr. Dent's copy was perfected by the union of two, as were several others in this list.

No. 45.—The Pilgrimage of the Soul. "*Emprynted at westmestre by william Caxton, and fynysshed the sixth day of June,*" 1483.

Collation.—An unsigned 2^{n}, with the 1st leaf blank; **a b c d e f g h i k l m n** are 4^{ns}, with **a j** blank; **o** is a 3^{n}, with the last 2 leaves blank. Total 114 leaves, of which 4 are blank.

Typographical Particulars.—There is no title-page. The Type throughout is No. 4. The lines are of an equal length, and measure $4\frac{7}{8}$ inches. A full page has 40 lines. There is a running head to the pages, and the leaves have printed folios, numbered very carelessly. Space has been left for the insertion of 2, 3, and 6-line initials. Commencing with a blank, the title and table follow on folio **ij**, which is unsigned.

The Text begins, on the 2nd leaf, thus:—

> This book is intytled the pylgremage of the sowle / translated oute of Frensshe in to Englysshe / whiche book is ful of deuonte maters touchyng the sowle / and many questyons assoyled to cau se a man to lyue the better in this world / And it conteyneth fyue bookes / as it appereth herafter by Chapytres

The table ends on the 4th recto, the verso being blank. Then a blank leaf, the title being repeated on folio **ij**^{o}, signed **a ij**,

> Incipit liber primus Folio ij^{o}
>
> Here begynneth the book of the pylgremage of the sowle late translated oute of Frensshe in to Englysshe

The Text ends on the 4th leaf of sig. **o**, and the verso of folio **Cx**,

> Here endeth the dreme of pylgremage of the soule translatid oute of Frensshe in to Englysshe with somwhat of addicions / the yere of our lord / M. CCCC / and thyrten / and endeth in the Vigyle of seynt Barthoiomew

> Emprynted at westmestre by William Caxton / And fynysshed the sirth day of Juyn / the yere of our lord / M. CCCC / lxxxiij And the first yere of the regne of kynge Edward the fyfthe /

This is the only book from the Press of Caxton having the name of Edward V in the colophon.

Manuscripts.—British Museum *Addit.* 22937 (sæc. xv): this manuscript, which is beautifully illuminated, contains the three Pilgrimages, as originally written in French

metre by Deguilleville, and begins—"Cy commence le pelerinaige de vie humaine expose sus le roumant de la rose."

A ceulx de ceste Region
Qui point ny ont de māsiō
Ains y sōt toꝫ com dit saīt pol
Riche poure saige et fol
Soient rois ou soient roynes
Pelerins ou pelerines
Une vision vueil noncier
Qui en dormant mauint lautrier
Quen veillant auoie veu
Considere et bien leu
Le tresbeau Roumant de la Rose
Bien ie croi que ce fu la chose
Qui plus mesmut ad ce songier
Que cy apres vous vueil noncier.

After this prologue is "Cy apres est la vision que guillaume de guileville moine vit en son dormāt." This is followed by "Le Pelerinage de l'Ame," and "Le Pelerinage du Jesus Christ."—*Egerton*, 615 (sæc. xv), is an English prose version of "The Pilgrimage of the Soul." It begins, "This is the Kalender of the book caled Grace de dieu." Unfortunately chapter I and part of II are wanting, but the remainder, although differing somewhat verbally, closely agrees with the text as printed by Caxton.—*Cotton*, *Tib.* A VII (sæc xiv), a metrical English poem, entitled "The Pylgrim," is a different work.—In the Public Library, Cambridge (MS. Kk. 1. 7), is an interesting manuscript (sæc. xv), entitled "Incipit liber qui nūcupatur Grace dieu," and beginning, "As I lay slepyng in my bed in a seynt lawrence nyꝫt. I fel in a ful merveylous dreme." "Her endith ye drem of ye pilg'mage of ye soule." This is the translation complete, as printed by Caxton.—The Imperial Library, Paris, is rich, having copies of the original version, of the enlarged version, and of the prose version. See Nos. 6988, 6988^2, 7086, 7210, 7210^5, 7211, 7211^2, 7212, and 7213, as described by M. Paris, to whom I am indebted for portions of the following remarks. The colophon to 7211^2 (sæc. xiv) is as follows:—"Explicit iste liber nuncupatus liber Peregrini quem composuit dominus Guillaume de deguilleville," &c.

Remarks.—The common custom among Preachers of the Middle Ages of engaging the attention of their hearers by *spiritualising* tales and even jests current among the people is well known. This practice seems to have suggested to a Monk, named Guillaume de Deguilleville, the idea of *moralising* the celebrated "Roman de la Rose." His poem was divided into three parts, and completed about 1335. It contains more than 36,000 lines, and its title is "Le Romant des trois Pelerinages." These three Pilgrimages are "Le pelerinage de la vie humaine;" "Le pelerinage de l'Ame;" and

"Le pelerinage du Jesus Christ." *Addit. MS.* 22937 contains the three parts complete. None of these appear to have been printed. Not satisfied, however, with the result of his labours, Guillaume again set to work and recast the whole poem, with many amplifications and additional verses. This, which was finished about 1350, and of which a manuscript copy is in the *Bib. Imp. Paris*, 6988², is the text of which several editions were issued from the early French Press.

Nearly a century passed when another Monk, Jehan de Gallopes, transposed the rhymes of Deguilleville into French prose. This was with the object of modernising the old language, or, as he says, "pour esclaircir et entendre la matiere la contenue." Gallopes, however, apparently extended his labours no further than "The Pelerinage de l'Ame," and here we find the text used by the Translator of "The Pylgremage of the Sowle," printed in 1483, by our William Caxton. Manuscripts of the prose "Pelerinage de l'Ame" are very scarce, but a perfect copy is in *Bib. Imp. Paris*, No. 7086.

Of the Author and Translators mentioned above, but little can be said. Guillaume de Deguilleville was Monk, and afterwards Prior, of the Abbey of Chalis; and this seems all that is known of him. His name appears in the later manuscripts as Guillaume de Guilleville, and is mostly so printed, but is spelt correctly in some of the early French printed editions. In a 14th Century manuscript, already noticed, the name appears "de Deguilleville," and that this is the true orthography is placed beyond question by an acrostic, consisting of two "chansons" in the French text. Here the Author has veiled himself in the initial letters of each line, and by putting these together we obtain his real name, "Guillaume de Deguilleville."

"Jean de Gallopes, dit le Galoys," as we learn from the prologue to his French prose version, was the "humble chapellain" to John, Duke of Bedford and Regent of France, for whom the translation was undertaken. It was, therefore, executed before the death of the Regent, in 1435, and there seems reason to suppose that its Author was an Englishman. In the Imperial Library, Paris, is a manuscript, mentioned by M. Paris (*Les Msc. Franç.*, vol. v, page 132), entitled "Vie de Jesus Christ," which is attributed also to Gallopes, but which appears to be a different work from the third "Pilgrimage" of Deguilleville.

To John Lydgate, Monk of Bury, is generally attributed the English version of "The Pylgremage of the Sowle," and, probably, with truth, as some of the additional poems found here form a part also of Lydgate's well-known poem "The Life of our lady." He is also supposed, from internal evidence of style, to be the Author of "The Pilgrimage of man" (*Cotton MSS.*, Vitel. C. xii), an English metrical translation of Deguilleville's "Pelerinage de la vie humaine."

The numerous copies of the "Pilgrimages," still extant in our old libraries, prove that they must have attained a considerable amount of popularity. In France there were

several printed editions; but in England, probably owing to the growth of the Reformation, "The Pylgremage of the Sowle," printed by Caxton, is the only known edition.

An expurgated reprint of Caxton's text, in which the chapters most characteristic of the Age when the allegory was written are omitted, has been edited by the Hon. Katharine Isabella Cust. 4to. London, 1859.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d).—*Perfect*, clean and large, with the blank before the table. Measurement, $11\frac{1}{8} \times 7\frac{7}{8}$ inches. In manuscript, "To you my nowne dam Elsabeth Estey I give you this Booke for me to prey." Dibdin says, "It once belonged to Thoresby, the Antiquary, who had it from John Tennant."

2. Oxford. *St. John's College.—Imperfect*, wanting all before a ij; h iiij, and all after n iiij. In good condition. Measurement, 10 × 7 inches. Bound with "Parvus Chato," "Court of Sapience," and "Eneydos."

3. Sion College, *London.—Imperfect*, wanting all before sig. a. Stained. Measurement, $10\frac{3}{4} \times 7\frac{3}{8}$ inches. "E Bibliotheca Durdensi Honoratiss: D: Georgij Com: de Berkley." This copy is remarkable for the number of blank leaves it contains. Not only are the 2 blanks belonging to sig. a here, but they are followed by 3 similar leaves, 6 others, including that at a j, being at the beginning.

4. Earl Spencer.—*Made perfect* with three leaves from a duplicate sold by the British Museum. Much stained and many manuscript notes towards the end. Uncut. Measurement, $11\frac{1}{4} \times 8\frac{1}{8}$ inches. Ratcliffe's copy. The early and unique "broadside" noticed as "Death-bed Prayers" (see page 138 *post*), is bound in this volume, after the table.

5. The Miller Library, *Britwell.—Imperfect*, wanting all before a ij, and the last. Slightly stained. Measurement, 11 × $7\frac{1}{4}$ inches. A duplicate from Earl Spencer's library. Formerly belonged to J. Herbert.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	90	R. Smith	0 5 0	——
1743	III. 1565	R. Harley	——	Osborne, Bookseller.
1773	1874	J. West	8 17 6	J. Ratcliffe.
1776	1220	J. Ratcliffe	3 17 0	——
1790	1011	Gus. Brander	4 10 0	——
1819	3787	Marquis of Blandford	152 5 0	Earl Spencer.
—	—	British Museum, duplicate	26 15 6	Ditto.
1821	226	Earl Spencer, duplicate	——	R. Heber.
1834	IV. 2686	R. Heber	18 18 0	J. Miller.

No. 46.—A Vocabulary in French and English. *Folio. Sine ullâ notâ.*

Collation.—Two 4^{ns}, and one 5^{n}, unsigned = 26 leaves, the 1st being, doubtless, blank.

Typographical Particulars.—There is no title of any sort. The Type is No. 4 throughout. 42 lines in double column (84 lines) make a full page, and the long lines measure $2\frac{7}{8}$ inches. The words "Frensshe" and "Englissh" appear as head-lines to every page. Without folios, catchwords, or initials.

The Text begins, in double column, on the 2nd recto, thus :—

Frenſſhe	Engliſſh
Cy commence la table	Hier begynneth the table
De ceſt prouffytable doctrine	Of this prouffytable lernynge
Pour trouuer tout par ordene	For to fynde all by ordre
Ce que on vouldra aprendre	That whiche wen wylle lerne
Premierment linuocacion de la Trinite	Fyrſt the callyng of the trinite
Comment on doibt cheſcun ſaluer	How euery man ought grete othir

The Text ends, with 7 lines on the 26th recto, thus :—

Frenſſhe	Engliſſh
La grace de ſainct eſperit	The grace of the holy ghooſt
Ueul enluminer les cures	Wylle enlyghte the hertes
De ceulx qui le aprendront	Of them that ſhall lerne it
Et nous doinſt perſeuerance	And vs gyue perſeueraunce
En bonnes operacions	In good werkes
Et apres ceſte vie tranſitorie	And after this lyf tranſitorie
La pardurable ioye ⁊ glorie	The euerlaſtyng ioye and glorie

Remarks.—"A Book for Travellers" is the title given to this work in *Typ. Ant.* vol. i, page 315, but as there is no especial suitability in it for the use of travellers, and as from its composition it appears to have been formed with a scholastic aim, it has been thought advisable, even at the risk of their being taken for two separate works, to change so evident a misnomer.

No manuscript of this compilation in French or English is known to exist, nor is there any clue to the Author.

EXISTING COPIES.

1. Ripon. *Cathedral Library.—Perfect*, and in excellent preservation. Measurement, $11\frac{3}{8} \times 8\frac{1}{4}$ inches.

2. Duke of Devonshire.—*Imperfect*, wanting the last 5 leaves. Much cropped, portions of the foot-lines being cut away. Every leaf mounted. Measurement, $8\frac{1}{2} \times 6$ inches. A Spencer duplicate.

3. Earl Spencer.—*Perfect.* Soiled. Measurement, $11\frac{5}{8} \times 8$ inches. Formerly in the possession of Lister Parker, and of Mr. Miller, of Albemarle Street, the latter of whom parted with it for £105.

4. Bamborough Castle.—*Perfect*, and fine. Measurement not ascertained.

A *fragment*, consisting of two stained and worm-eaten leaves, originally in the possession of Ames, and afterwards Farmer's, passed into the Douce collection, and is now in the Bodleian library.

No. 47.—The Festial (Liber Festialis). *First Edition. Folio.* "*Enprynted at Westmynster by Wyllyam Caxton the laste day of Juyn*, 1483."

Collation.—a b c d e f g h i k l m n are 4ns, a j being blank; o and p are 3ns = 116 leaves, of which one is blank.

Typographical Particulars.—There is no title of any sort. The Type is entirely No. 4*, which here appears for the first time. The lines, which are fully spaced out, measure 5 inches. A full page has 38 lines. Without folios or catchwords. Space left for the insertion of 3 to 5-line initials, with director.

Commencing with a blank leaf, the Sermon for the First Sunday in Advent follows on sig. a ij, space being left for the insertion of a 5-line initial.

The Text begins thus :—

> His day is callyd the firſt ſonday of auuent / that is the ſonday in criſtys comyng / Therfore holy t chirche this day maketh mencion of ij compynges The firſt compyng was to bye mankynde out of bon dage of the deuyll and to brynge mannys ſowle to blyſſe / And this other compyng ſhal be at the day of dome

The Text ends on the 6th recto of sig. p,

> vs that for vs deyed on the rood tree / Qui cum deo patre ⁊ ſpū ſancto viuit et regnat deus AMEN /

> Explicit
> Enprynted at Weſtmynſter by wyllyam Caxton the laſte day of Juyn Anno domini M CCCC Lxxxiij

MANUSCRIPTS.—*Harl.* 2391, 15th Century; *Harl.* 2403, 15th Century; *Lansd.* 392, 15th Century; *Cotton, Claud.* A II, early in the 15th Century. All the above are English, and vary, more or less, from Caxton's text. The Cotton manuscript is the earliest, and, at the same time, the nearest to Caxton, with which it agrees exactly, except in having the following additions:—a prologue; homilies on the Burial Service and the Paternoster; and colophon. The prologue and colophon are extracted in full, as the former supplies a good account of the intention of the Compiler, and the latter affords some particulars concerning him:—

(Prologue). "GOD maker of alle thyng
Be at oure begynnynge
And ȝef vs alle his blessyng
And bryng vs alle to a good endyng Amen

"By myne owne febul lettrure y fele how yt faruth by othur yt bene in in the same degre that hauen charge of soulus and bene holdyn to teche hore pareschon[9] of alle the principale festus that comen in the ȝere. schewyng home what the seyntus soffreden and dedun for goddus loue. so that they schuldon haue the more deuocon in goddus seyntys and w[t] the better wylle com to the chyrche. to serue god. and pray to holy seyntys of her help. But for mony excuson ham by defaute of bokus and sympulnys of letture therfore in helpe of suche mene clerkus as. J. am my selff. J. haue drawe this treti sewyng owt of legenda aurea w[t] more addyng to. so he that hathe lust to study there in. he schal fynde redy of alle the pñcipale festis of the ȝere a schort sermon nedful for hym to tech y[m] and othur for to lerne and for this treti spekith alle of festis. J. wolle and ꝑy that it be called a festial the wyche be gynnyth the forme sonday of the aduent in worschip of god of alle seyntis that ben wryten ther in. Explicit prefacio incipit liber qui vocatur festial. Jn dei nomine Amen.

(Colophon).—Explicit tractatus qui dicitur Festial Per frēm Johēm Mirkus compositus canonicū regularem Monast' de Lulshul cuius anime propicietur deus Amē."

In *Harl.* 2247 (sæc. xv) we have not only the text as printed by Caxton, but two or three additional sermons for every feast.

REMARKS.—The above tells us that the compiler, John Mirkus, was a Canon of the Monastery of Lilleshul, an old foundation in Shropshire. That finding many Priests, from incapacity, were, like himself, unable to teach their Parishioners properly, he had taken pains to compile sermons for all the principal feasts of the year, which he had extracted chiefly from the "Golden Legend." The omission of the prologue, by Caxton, as well as the sermons on Burial and Paternoster, mentioned above, makes us suspect that our Printer had a copy imperfect at beginning and end. The subject of nearly every chapter in "The Festial" may also be found in the "Golden Legend;" but, taking the two books, as printed by Caxton, for comparison, it will be seen that the sermons

for the Moveable Feasts, with which each work commences, have nothing in common but their subject, and that the histories of the Saints are treated very differently, and often disagree even in their supposed historical facts. The "Gesta Romanorum" furnished many stories for the "Golden Legend," but in "The Festial" that mine of anecdotes has contributed still more largely to the illustration and enforcement of the Preacher's remarks. "The Festial" is yet further removed from our Book of Common Prayer, with which it has been associated.[1] With the exception of the names in the calendar there is nothing in common between them.

Although in Caxton's edition of this work it is entirely without a name, there seems no reason for giving it the Latin title by which it is generally known, "Liber Festivalis." John Mirkus, its Compiler, who wrote it in English, says, "I will and pray that it be called a Festial;" and accordingly it was so called by Wynken de Worde in several editions, by Rood of Oxford, and by other early Printers.

[1] Dibdin in *Typ. Ant.* vol. i, page 162.—Here also may be noticed that Palmer's account of a very rude impression (*id.* page 168) was evidently taken from the rare Oxford edition of Rood.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. c. 5).—*Perfect*, and clean, but slightly torn. Measurement, 11 × 7⅞ inches.

2. Oxford. *Bodleian.*—*Imperfect*, wanting all a, 7 leaves of f, h iiij, 5 and 6. Much stained. Measurement, 10 × 6¾ inches.

3. Earl Spencer.—*Made perfect* by the union of two copies. Slightly stained. Autograph "R. Farmer." Measurement, 11⅛ × 8 inches.

4. Lambeth Palace.—*Perfect*, but stained. Measurement, 11¼ × 7⅞ inches.

A copy, edition unknown, is stated by Clarke, in the "Repertorium," to be in the library of the Marquis of Stafford.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1776 ...	1430 ...	J. Ratcliffe (*i.*)	3 2 0	... J. Edwards.
b — ...	1020 ...	Ditto	3 0 0	... R. Farmer.
a 1787 ...	681 ...	J. Edwards	——	... I. Herbert.
a 1796 ...	744 ...	I. Herbert (*i.*)	2 2 0	... R. Farmer.
ab 1798 ...	6222 ...	R. Farmer (*i.*)	5 0 0	... Earl Spencer.

No. 48.—Four Sermons, etc. (Quatuor Sermones, etc.), *First Edition. Folio.* "*Enprynted by Wylliam Caxton at Westmestre.*" *Without Date.* (1483?)

Collation.—a b c are 4^{ns}, d a 3^{n} = 30 leaves. No blanks.

Typographical Particulars.—There is no title. The Type is entirely No. 4*. The lines are fully spaced out, and measure 5 inches. A full page has 38 lines. Without folios or catchwords. In this book we find, for the first time, the paragraph mark (¶) used—a mark which never appears in the early state of this type.

The Text begins on sig. a j, with space for a 3-line initial, without director,

> He mayſter of ſentence in the ſecond booc and the firſt dyſtynction / ſayth that the ſouerayn cauſe / why god made al creatures in henen erthe or water / was his oune goodnes / by the whiche he wold that ſome of them ſhold haue parte

On sig. d iij recto,

¶ The Generalle Sentence

> God men and wymmen I do you to vnderſtonde that
> g We that haue cure of your ſowlys be commaumdyd of
> our ordenaries and by the conſtytucions and the laWe
> of holy chirthe to ſhewe to you foure tymes by the yere
> in eche a quarter of the yere onys when the peple is moſt plenarye

The Text ends on the 6th verso of sig. d,

> reſurrectionis gloria inter ſanctos et electos tuos reſuſſitati reſpirent / per xpriſtum dominm noſtrum Amen /

Enprynted by wylliam Caxton at weſtmeſtre /

Remarks.—The name of the Writer of these homilies is not known, nor do they appear attached to any of the manuscripts of the Festial, above noticed. That they were, however, printed by Caxton at the same time as the Festial appears evident from the identity of their typographical arrangements, strengthened by the fact of their being in several instances under the same cover. That Caxton also intended to allow their separate use may, nevertheless, be deduced from the first gathering having a for its signature, and from the existence of some copies unaccompanied by the Festial. In the Lambeth copy the Sermons precede the Festial.

The four sermons are thus apportioned :—

1. On the Paternoster, the Creed, and the Ten Commandments.
2. The Seven Sacraments, the Seven Deeds of Mercy, and the Seven Deadly Sins.

3. A continuation of the subject of Deadly Sins.

4. On Contrition, Confession, and Satisfaction.

After the sermons are "The general Sentence or Commination," and two forms of bidding prayer, called "The Bedes on Sondaye."

Every Priest was obliged by the Canon Law to read the "Modus Fulminandi," or Commination, and to preach at least one sermon every three months, and these were probably compiled for that purpose.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. c. 5).—*Perfect.* Follows the Festial. Measurement, 11 × $7\frac{7}{8}$ inches.

2. Oxford. *Bodleian.*—*Imperfect*, wanting sigs. ꝺ iij and 4. Bound with the Festial which precedes it. Much stained. The last two leaves mended. Measurement, 10 × $6\frac{3}{4}$ inches.

3. The same.—Another copy. *Imperfect*, wanting ꝺ j and 6. Slightly stained. Bound with 2nd edition of the Festial. Lettered on back, "Caxton on the Pater Noster." Measurement, $10\frac{1}{4}$ × $7\frac{3}{8}$ inches.

4. The same. *St. John's College.*—*Perfect*, and bound, without the Festial, with Troilus and Canterbury Tales, in one volume, which is lettered on the back "Chaucer by Caxton." In good state. Measurement, $9\frac{1}{2}$ × $7\frac{3}{4}$ inches.

5. Lambeth Palace.—*Perfect.* Preceding the Festial. Stained. Measurement, $11\frac{1}{4}$ × $7\frac{7}{8}$ inches.

6. Vienna. *Imperial Library*—*Perfect*, but slightly torn. Without the Festial. Measurement, $10\frac{1}{2}$ × $7\frac{1}{4}$ inches.

7. Earl Spencer.—*Perfect.* Succeeds the Festial. Slightly stained. Measurement, $11\frac{1}{8}$ × 8 inches.

A copy, edition unknown, but probably with the Festial, is attributed to the library of the Marquis of Stafford. An imperfect copy, deficient 2 leaves, is also in the hands of a country bookseller.

For Sale Prices the reader is referred to the Festial, considerable research having failed to discover an instance of a copy having been offered to public competition.

For the copy noticed above, in trade hands, the sum of £30 is demanded.

No. 49.—Servitium de Visitatione B. Mariæ Virginis. *Quarto. Sine ullâ notâ.* (1481–3).

Collation.—One $4^n = 8$ leaves, of which the last is blank.

Typographical Particulars.—The Type is entirely No. 4. The lines, which are fully spaced out, measure $3\frac{1}{4}$ inches in length; there are 26 to a full page. Without signatures, folios, or catchwords.

The first leaf is wanting in the only copy known. The 2nd recto commences with space for a 2-line initial, with director,

p Rima aũt mihi tunc aurora refulſit ꝛ
horridis polo fugientibꝫ vmbris celo ru
beſcente die vtcunqꝫ a nocte diſtinxi. tũc quo

Followed, on the same page by—

Lectio ſexta

On the verso is—

Lectioties de Omel'. p octauas prima die

giving the lessons for the week. On the 4th recto is—

Ad miſſam Introitus

The 6th verso, which is given entire in the accompanying plate, begins—

Oratio ſanctiſſimi. d. n. Sixti pape quarti

The Text ends on the 7th verso, 2 lines short of a full page,

et exultatiõe ꝑpetua renaſcamur. Per xp̃m
dominũ noſtrũ

The only Existing Copy is in the British Museum (C. 21. c), and, although wanting the 1st leaf, has the final blank. Measurement, $8\frac{3}{8} \times 5\frac{5}{8}$ inches.

No. 50.—Confessio Amantis. *Large Folio.* "*Enprynted at Westmestre by me Willyam Caxton the ij day of Septembre / a thousand / CCCC lxxxxiij (a typographical error for lxxxiij).*

Collation.—A 4^n, signed ij, iij, iiij, the 1st and 8th leaves being blank; followed by a 4^n, signed on 2nd leaf only 1 2, the 1st leaf being blank; then b c d e f g h i k l m n o p q r s t u x ꝑ ꝫ ꝛ A B, all 4^{ns}; C a 3^n, with the 6th leaf blank. In all 222 leaves, of which 4 are blank.

Dr. Dibdin, as usual with him, takes the last printed folio as the number of leaves in the book, and says, "there are 211 leaves in the whole"—*Typ. Ant.*, vol. i, page 120.

Typographical Particulars.—There is no title-page. Type No. 4 is used for sigs. 1 to ꝛ; sigs. ꝛ to ℭ, as well as the introductory matter, are in Type No. 4*; while sigs. ꝑ and ȝ are partly in one and partly in the other. Where Type No. 4 is used there are 46 lines to a column, and 44 lines of Type No. 4*. On sig. ȝ iiij recto the two types appear in the same page, the 1st column being in No. 4, and the 2nd in No. 4*. Without catchwords or folios. Space left for inserting 2 to 6-line initials, with director. The signatures at the beginning of the volume are irregularly printed, and show the want of a settled plan in the Printer's mind. The first 4ⁿ, which, as it includes the index, must have been printed last, is properly signed; but on beginning the book it appears as if the compositor thought there could be no use for signatures if every leaf had a printed folio, and accordingly they were omitted except on the 2nd sheet, which is signed in Arabic numerals only. The inconvenience of this being seen the folios were omitted, and the signatures printed in the second 4ⁿ, ƀ; while in sig. ƈ both plans are united, and we have signatures and folios too to the end of the book, the latter, however, with continual errors. The introductory 4ⁿ is not included in the enumeration of the folios. Note that sig. ƀ 4 is printed 2 4, and that from sig. ꝑ to the end the Arabic numerals used in the signatures give place to Roman numerals. The book is in double column throughout. The date in the colophon is printed a thousand CCCC lxxxxiij, a typographical error, which would have led to some confusion had not the regnal year, "the first year of the reign of King Richard the third," been also added, fixing the right date as 1483.

Commencing with a blank leaf the paragraph title and table follow on sig. ij, space being left for a 3-line initial, with director.

The Text begins thus:—

Hys book is intituled confeſ-
t ſio amantis / that is to ſaye
in engliſſhe the confeſſyon of
the louer maad and compyled by
Johan Gower ſquyer borne in walys

how the world was firſt of golde / ꝛ
after alwey werſe ꝛ werſe folio vj

Thus endeth the prologue

The table finishes with 12 lines in the 2nd column of the 7th verso, the 8th leaf being blank,

The enuoye of his book fynyſſhyng
of the ſame folio CC x

Explicit

A blank leaf, and then, on sig. 1 2, as head-line, is

Prologus Folio 2

This is the Author's prologue, which commences half-way down the page, the upper half being left blank for the insertion of an illuminator, as in several of the Bruges

books printed by Colard Mansion. Then, with space in the 1st column for a 4-line ℭ, and in the 2nd for a 7-line ℗,

ℴrpor hebes ſeuſus ſcolaꝛ=	ℱ them thatwꝛy=
t ua labor minimus qꝫ / ℭan	ten vs to fore/

The prologue finishes on b j recto,

For pees byſeketh alle men
Amen/Amen / Amen / Amen

Explicit Prologus

The head-line on the verso is— b 1

Incipit liber primus

with a blank in the 1st column for the illuminator, 15 lines in depth.

The Text ends, on the verso of sig. ℭ 5, Folio ℭℭxj, with colophon in 1st column,

Enpꝛynted at weſtmeſtre by me
Willyam Caxton and fynyſſhed the ij
day of September the fyrſt yere of the
regne of kyng Richard the thyrd / the
yere of our lord a thouſand / ℭℭℭℭ /
lxxxxiij /

Manuscripts.—*Harl.* 3490 (sæc. xv), a perfect copy, dedicated to King Richard II. *Harl.* 3869 (sæc. xv), the Lancastrian edition. *Harl.* 7184 (late in the 14th Century). *Egerton* 913, a large fragment only. *Royal.* 18. C. xxii, a very fine and perfect copy, written about the end of 14th Cent., addressed to King Richard. *Addit.* 22139 (sæc. xv), a fine copy, but imperfect at the beginning. There are some minor poems at the end. *Addit.* 12043 (sæc xv) vellum, very imperfect, both at the beginning and end. Dr. Pauli, who has lately reprinted this work, has founded his text on *Harl.* 7184 and 3869; but makes no mention of the fine copy, *Royal* 18. C. xxii, nor *Addit.* 22139.—See *The Confessio Amantis, with Life of John Gower*, by Dr. Pauli. 3 vols. 8vo. London, 1857.

Remarks.—The Life and Poetical writings of the "moral Gower" have received frequent illustrations from modern critics. His chief work, the "Confessio Amantis," appears to have been begun about 1386 and completed in 1392–3. It was originally dedicated to Richard II, but, on the wane of that Monarch's power, Gower suited himself to the changing times, and recast his prologue. The copies made after this version are termed Lancastrian. The Latin verses and the marginal index are in some manuscripts, as in Caxton's printed edition, included in the text. They were, Dr. Pauli believes, the original composition of Gower, abounding like his other poetry in instances of false prosody and even bad grammar. The verses are imitations in the manner of Boethius, but often unintelligible.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. c. 7).—*Imperfect*, wanting the 1st quaternion; sig. 1 7; and all after 𝔅 8. Much cropped. Few manuscript notes. Measurement, $11\frac{3}{8} \times 8\frac{1}{2}$ inches.

2. The same. *General Library* (C. 21. d).—*Perfect* The Cracherode copy. In very fine condition, with the exception of a few leaves worm-eaten and mended. Few manuscript notes. Measurement, $12 \times 9\frac{1}{2}$ inches.

3. The same. *Grenville Library* (11627).—*Imperfect*, wanting sigs. iij and iiij at the beginning, and all after Cj. Sig. t j in duplicate. Measurement, 12×9 inches.

4. Cambridge. *Public Library* (AB. 10. 26).—*Imperfect*, poor, and dirty. Wants all the prefatory 4^{n}, except a fragment of sig. iij; 1 3; 1 6; t 3; and 𝔄 vj; besides portions of 5 leaves. From Bishop Moore's collection. Measurement, $11 \times 7\frac{1}{2}$ inches.

5. The Same. *Pembroke College.—Imperfect*, wanting sig. ij and C j. It is stained throughout (intentionally), a dirty yellow or green like the colour with which the cuts in some copies of the "Chess-book" and the "Golden Legend" are daubed. Measurement, $10\frac{7}{8} \times 7\frac{7}{8}$.

6. Hereford Cathedral. *Library of the Custos and Vicars.—Imperfect*, wanting 11 leaves at the beginning. In excellent condition. Measurement, $12\frac{1}{8} \times 8\frac{1}{2}$ inches. On one of the blanks is written, "Iste liber pertinet ad Collegium Vicariorum Choral: civis Heref: ex dono M^ri^ Johannis Maylard, civis Herefordiæ 1620;" also the Autograph "Thomas (?) Elyott."

7. Lambeth Palace. *Archiepiscopal Library.—Imperfect*, wanting p j, and p 7. All the blanks wanting. Slightly stained, and wormy. Measurement, $12 \times 8\frac{3}{8}$ inches.

8. Oxford. *Queen's College.—Imperfect*, wanting all before 1 3; half of i 8; p 7; and q 8. Clean, and few manuscript notes. Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches.

9. The Same. *All Souls College.—Imperfect*, and much cropped, but in good condition. Measurement, $10 \times 7\frac{1}{2}$ inches. Autographs of "Tho: Smison" and "Benjamin Buckler."

10. Duke of Devonshire.—*Perfect*, and free from manuscript notes. Washed. Measurement, $11\frac{3}{4} \times 8\frac{1}{4}$ inches.

11. Earl of Jersey.—*Perfect*, and in beautiful condition. Has all 4 blank leaves. Clean, and free from manuscript. Measurement, $12 \times 8\frac{3}{4}$ inches.

12. Earl of Ashburnham.—*Very imperfect*, wanting all the first 4^{n}; p 7 and 8; q 1; r 8; ſ j and ij; t j; u 8; and all after y 7: in all 41 leaves. Very much cropped at the head. Measurement, $11\frac{1}{4} \times 8$ inches.

13. The same. Another copy.—*Imperfect*, wanting 4 printed leaves at the beginning, and all after sig. p 8. Stained and tattered, with many manuscript notes. Measurement, $11\frac{1}{2} \times 8\frac{3}{4}$ inches. From the Saville library. Autograph, "P'tinet bernardus Mawyd."

14. Earl Spencer.—*Perfect*, and clean. Ratcliffe's copy. Has the final blank leaf. Measurement, $11\frac{3}{4} \times 8\frac{3}{8}$ inches.

15. Mrs. L. Vernon Harcourt.—*Perfect*, and in beautiful condition, with all the blank leaves, being the finest copy known. Measurement, $13\frac{1}{4} \times 9\frac{1}{4}$. In manuscript :—"Mr. Thos. Hearne Architypog. sayes he never sawe so complete a book of this Ed^{n} He has one himself but his wants leaves at the beginning and at y^{e} end also, and yet he w^{d} not part with his book for a Guinea. I think this book worth more than Two Guineas. Ita testor J. U. March 8 $171\frac{4}{5}$" (J. Urry ?) Also "This book was given me by the Rev. Dr. Wm. Stratford, Canon of Christ Church Oct. 1721 Ed. Harley." Also "This book was given me by Mr. Barnard April 18. 1778. John Peachey." From Sir John Peachey, Bart., this book descended (with Westdean House) to Mrs. Harcourt.

There is a fragment of a leaf in the Douce collection, and another in New College, Oxford. The copy ascribed by N. Carlisle to Edward VI Grammar School, Shrewsbury, is not from the Press of Caxton.—*The Endowed Grammar Schools in England and Wales.* 8vo. 1818. Vol. ii, page 387.

From what has been said it will be seen that the following sentence from Dr. Dibdin's *Typ. Ant.*, vol. i, page 85, is very erroneous:—"There is a perfect copy in the Public Library, Cambridge. His Majesty and Lord Spencer have each a perfect copy. Perhaps the finest yet known is that in the Lambeth library."

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	V. 1286 ...	R. Harley	——	... Osborne, Bookseller.
1755 ...	1741 ...	R. Mead	1 6 0	... ——
1756 ...	2015 ...	B. Fairfax	3 0 0	... F. Child.
1773 ...	2297 ...	J. West	9 9 0	... George III.
1776 ...	1225 ...	J. Ratcliffe	4 0 0	... ——
1781 ...	3289 ...	T. Beauclerk (*i.*)	2 4 0	... ——
1786 ...	363 ...	M. C. Tutet (*i.*)	1 15 0	... I. Herbert.
1792 ...	207 ...	T. Daly	14 15 6	... ——
1805 ...	429 ...	British Museum, duplicate (*i.*)	8 8 0	... ——
1807 ...	888 ...	G. Mason (*i.*)	15 15 0	... ——
1812 ...	3240 ...	Duke of Roxburghe (*i.*)	336 0 0	... Duke of Devonshire.
1813 ...	1059 ...	R. Willett	315 0 0	... Marquis of Blandford.
1819 ...	1957 ...	Marquis of Blandford	205 16 0	... G. Watson Taylor.
1823 ...	965 ...	G. Watson Taylor (*i.*)	57 15 0	... ——
— ...	1321 ...	Trotter Brockett	58 16 0	... ——
1826 ...	804 ...	J. Inglis	8 0 0	... ——
1854 ...	1650 ...	Pickering, Bookseller (*i.*)	24 0 0	... Earl of Ashburnham.
1860 ...	476 ...	Sir H. Saville	46 0 0	... Ditto.

No. 51.—The Book which the Knight of the Tower made to the "enseygnement" and teaching of his daughters. *Folio.* "*Emprynted at Westmynstre the laste day of Januer the fyrst yere of the regne of Kynge Rychard the thyrd.*" (*i. e.* 1484.)

Collation.—A 2^{n}, signed on 2nd leaf only ij; a b c d e f g h i k l m are 4^{ns}; n a 3^{n}, with the last 2 leaves blank. In all 106 leaves, of which 2 are blank.

Note—sig. c iiij is wrongly printed d iiij, and the 1st leaf of d is without any signature.

Typographical Particulars.—There is no title-page. The Type, as far as sig. f, is No. 4, and 40 lines, each $4\frac{7}{8}$ inches long, make a full page. From sig. f j to the end the Type is No. 4*, with 38 lines, each $4\frac{5}{8}$ inches long, to the page. The lines are fully spaced out. Without folios or catchwords. Space is left for 3, 4, and 6-line initials, with directors.

Commencing a blank the prologue follows on an unsigned leaf, with space for a 3-line initial A,

Ue vertuouſe doctrỹne ⁊ techỹnge had ⁊ lerned of ſuche
a as haue endeuoured them to leue for a remembraunce

This finishes on the verso of the same leaf. On the 3rd recto, signed ij, is the table, which finishes on the 5th verso,

How Cathonet expoſed his aduenture / capitulo C xliiij
Explicit

The 6th leaf is blank.

On sig. a j recto,

Here begỹnneth the book whiche the knyght of the toure
made / And ſpeketh of many fayre enſamples and then-
ſygnementys and techỹng of his doughters

The Text ends on the 4th verso of sig. n,

Here fynyſſhed the booke / whiche the knyght of the Toure ma-
de to the enſeygnement and techỹng of his doughters tranſla
ted oute of Frenſſh in to our maternall Engliſſhe tongue by
me William Caxton / whiche book was ended ⁊ fynyſſhed the
fyrſt day of Juyn / the yere of oure lord M CCCC lxxxiij
And enprynted at weſtmynſtre the laſt day of Janyuer the
fyrſt yere of the regne of kynge Rychard the thyrd

Manuscripts.—*Reg.* 19 C. viii (15th Century), French prose; an illumination at the beginning represents the Knight seated in a walled garden with his three daughters standing before him. This manuscript has served M. A. Montaiglon for his interesting

reprint.—*Addit.* 17,447 (15th Century), the same text as the former, but a careless copy. Purchased for the Museum in 1848. The manuscripts agree with the text of Caxton, nor has he omitted any portion of his original, as stated by Dr. Dibdin.—*Harl.* 1764 (sæc. xv), an English translation earlier than that by Caxton.—In the Imperial Library, Paris, are *French MSS.*, Nos. 853, 1009, 3189, 7073, 7403, 7568, and 7673[1].

Remarks.—In the department of "Maine et Loire," between Chollet and Vezins, may still be seen the ruins of an ancient château,. called "Latour-Landry." Archæologists ascribe the structure to the 12th Century. The place originally bore the name of "La Tour" only, the old family name of the owners being "Landry;" but eventually the two were combined, and "De la Tour Landry," became the patronymic of a long race of knights. The earliest instance of the double name is found in a document dated 1200. Passing over the history of the family we will confine ourselves to Geoffrey and his book, "pour l'enseignment de ses filles." The date of neither his birth nor death is known. He was at the siege of Aguillon in 1346, when he must be supposed to be at least of the age of 20 years. He tells us he wrote his book in 1371, which would make him, at the youngest, 45 years old, though he was probably older. In all the illuminated copies of his work he is represented as discoursing with his three daughters, for whose instruction in their journey through life it was written, as the Knight himself in a preface informs us. But he had also sons, as we learn that a similar work had previously been undertaken for their instruction, "as hit is reherced in the booke of my two sonnes, and also in an Euangely." (See Caxton's edition, sig. n 4.) Neither of these compositions of the Knight are known now to exist. We also learn that in the compilation of this work he called to his aid two Priests, who read to him the Bible, the "Gesta," and various chronicles of France, England, and other countries. To this may, perhaps, be attributed the predominance of the ecclesiastical element in this book. The knight originally intended to write the whole work in verse, but finding that method necessitated a less concise narration, he soon changed his composition into prose. In the original French, however, a considerable portion of the introduction, though prose to the eye, will be found to have retained its metrical form. Several writers have denounced the work as obscene, and more fitted for the corruption than the instruction of youth, while others, taking into consideration the manners of that age, have arrived at the very opposite conclusion. At any rate it is plain our Caxton thought highly of it: he says in his preface, "I advise every gentleman or woman having children desiring them to be virtuously brought forth to get and have this book, to the end that they may learn to govern them virtuously in this present life." He tells us also the occasion of his translating and printing it, which was "at the request of a noble lady which hath brought forth many noble and fair daughters, which be virtuously nourished."—See an Article in the *Retrospective Review*: New Series, 1827: vol. i, part ii, page 177.

Also, *Le Livre du Chevalier de la Tour Landry*, par M. Anatole de Montaiglon. 12mo. Paris, 1854.

We must here notice that, although the anonymous English translation (*Harl.* 1764) preceded that by Caxton, a comparison of the two versions makes it evident that our Printer owed nothing to his predecessor. M. Montaiglon, indeed, gives a decided preference to the earlier text. The following amusing extracts (suggestive of Shakspere's "Taming of the Shrew." Act V, Scene II), will enable the Reader to judge for himself of their respective merits.

ANONYMOUS, ANTE 1484.
Harl. MS. 1764, fol. 9.

Hit happed onis there were iij marchauntes that yede homwarde from a faiere and as thei fell in talkinge ridyng on the waye one of hem saide it is a noble thinge a man to haue a good wiff that obeiethe and dothe his biddinge atte all tymes · be my trouthe saide that other my wiff obeiethe me truly be god saide that other y trowe myn obeieth best to her husbonde thanne he that be ganne furst to speke saide lete leye a wager of a dener and whos wiff that obeiethe worst let her husbonde paie for the dener and thus the wager was leyde And thei ordeined amonges hem how thei shulde saie her wyfes for thei ordeined that eueri man shulde bidde his wyff lepe into a basin that thei shulde sette afore her and they were suoren that none shulde late his wiff have wetyng of her wager saue only thei shulde saye lokithe wiff that y comaunde be done how euer it be after one of hem bade his wiff lepe into the basin that he had set afore her on the grounde and she ansuered and axed whereto and he saide for it is myn luste and y will ye do it be god qd she y will furst wete wherto ye will haue me lepe into the basin And for no thinge her husbond coude do she wolde not do it so her husbonde up with his fust and gaue her ij or iij gret strokes and thanne yede thei to the secounde marchaunt ys hous and he comaunded that what euer he bade do it shulde be do but it was not longe after but he bade his wiff lepe into the basin that was afore her on the flore and she asked wherto and she saide she wolde not for hym And thanne he toke a staffe and altobete her and thanne thei yode to the thridde marchauntes hous and there thei foude the mete on the borde and he rowned in one of his felawes heres and saied after dyner y will assaie my wiff and bidde her lepe into the basin And so thei sette hem to her dyner And whan thei were sette the good man saide to his wiff what euer y bidde loke it be done how euer it be And she that loued and dredde hym herde what he saide and toke hede to that worde but she wost not what he ment but it happed that thei had atte her dyner rere eggis and there lacked salt on the borde and the good man said wiff sele sur table and

CAXTON, 1484.

How a woman sprange vpon the table · Capitulo xviij.

N a tyme it happed that Marchauntes of Fraunce cam from certayn Fayres / where as they sought Draperye / and as they cam with Marchaundyse fro Roan / that one of them said / it is a moche fayre thynge a man to haue a wif obeysaunt in alle thynges to her husbond / Verayly sayde that one / my wyf obeyeth me well / And the second said. J trowe / that my wyf obeye me better / ye sayd the thyrd / lete laye a wager / that whiche wyf of vs thre that obeyeth best her husbond / and doeth sonnest his commaundement that he wynne the wager / wherupon they waged a Jewele / and accorded al thre to the same / & sworen that none shold aduertyse his wyf of this bargayn / sauf only to saye to her / doo that whiche J shall commaunde what soeuer it be / After when they cam to the first mans hows / he sayd to his wyf Sprynge in to this bacyne / and she answerd / wherfore or what nede is it. And he said by cause it playsyth me so / and J wyll that thou do so / Truly said she J shall knowe fyrst wherfor J shall sprynge / And soo she wold not doo it · And her husbond waxe moche angry and felle / and gafe her a buffet / After thys they cam to the second marchauntes hows / and he saide to his wyf lyke as that other saide / that she wold doo his commaundement / And it was not long after that he said to her Sprynge in to the basyn / And she demaunded hym wherfore / And at the last ende for ought that he dyde / she dyd it not / wherfore she was beten as that other was / Thenne cam they to the thyrd mans hous And there was the table couered · and mete set theron And the marchaunt said to thother marchauntes in theyr eres / that after dyner he wold commaunde her to sprynge in to the bacyn / And the husbond said to his wyf / that what someuer he commaunded her she shold do it / his wyf whiche that moche louyd hym and dred hym herd wel the word. And it was so that they bygan to ete / and there was no salt vpon the table / And the goodman sayd to his wyf / Sail sur table And the good wyf whiche hadde fere

the wiff understode that her husbonde had saide seyle sur table the whiche is in frenshe lepe on the borde And she that was aferde to disobeie lepte upon the borde and threw downe mete and drinke and brake the verres and spilt all that there was on the borde what saide the good man thanne/ canne ye none other plaie wiff be ye wode Sir she saide y haue do youre biddinge as ye bade me to my power not withstondinge it is youre harme and myn but y had leuer ye had harme and y bothe thanne y disobeied youre biddinge ffor ye saide seyle sur table nay qd he y saide sele sur table that is to saie salt on the borde bi my trouthe she saide y understode that ye bade me lepe on the borde and there was moche mirthe and laughinge And the other two marchauntes saide it was no nede to bidde her lepe into the basin for she obeied y nough wher thorugh thei consented that her husbond had wonne the wager . . . and she was not bete as were that other ij wyues . . . & so aught eueri good woman do the comaundement of her husbonde be it euel or well for yef he bidde her thinge that she aught not to do it is his shame.

to disobeye hym, sprang vpon the table and ouerthrewe table / mete / wyn / and platers to the ground / How said the good man / is this the manere / Cōne ye none other playe but this / are ye mad or oute of youre wyt. Syre said she / J haue done youre commaūdement, haue ye not said that youre commaundement shold be done what someuer it was. Certaynly J haue it done to my power how be it that it is youre harme and hurte as moche as myn. For ye said to me that J shold shold sprynge on the table / J said he / J sayd ther lacked salt vpon the table, Jn good feyth J vnderstode said she for to spryng / thene was ther laughter ynouz & al was taken for a bourd and a mocquerye, Thenne the other two Marchauntes said it was no nede to late her sprynge in the basyn / For she had done ynough / And that her husband had wonne the wager . . . And thus ought euery good woman to fere and obeye her lord & husbonde and to do his commaundement is hit right or wrong / yf the commaundement be not ouer outrageous / And yf ther be vyce therin / she is not to blame / but the blame abydeth vppon her lord and husbonde.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 6).—*Perfect*, but much sophisticated, having been mended, washed, and stiffened, and many pages touched up by the pen till they look like imitations; the paper coarse, and of a bad colour. Measurement, $11\frac{1}{2} \times 8$ inches.

2. The same. *General Library* (C. 21. d).—*Perfect*, and in excellent preservation. Measurement, $11 \times 7\frac{3}{8}$ inches. Autograph, "Iste Liber pertinet Thome Lane de Glouc' gentylman."

3. Cambridge. *Public Library* (AB. 10. 6).—*Imperfect*, wanting all sig. **t**. Slightly stained. From Bishop Moore's collection. Measurement, $10\frac{7}{8} \times 8$ inches. The stamp of "Robert Hedrington his Bookes 1577."

4. Oxford. *Bodleian.*—*Imperfect*, wanting all before **a iij**; otherwise in good condition. Measurement, 11×8 inches.

5. Earl Spencer.—*Perfect*, and clean. A few leaves mended. Measurement, $11\frac{3}{4} \times 7\frac{1}{2}$ inches. In manuscript, "Bought at Brand's sale for £111. 6."

6. Rev. T. Corser.—*Perfect*, but without blanks. Washed; with stains and manuscript notes in many parts. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £	s.	d.	Purchaser.
1682 ...	84 ...	R. Smith	0	5	1 ...	——
1698 ...	71 ...	Dr. Bernard	——		...	——
1807 ...	8296 ...	J. Brand	111	6	0 ...	Earl Spencer.
1819 ...	2555 ...	Marquis of Blandford	85	1	0 ...	G. W. Taylor.
1823 ...	596 ...	G. W. Taylor.....	52	10	0 ...	T. Jolley.
1843 ...	634 ...	T. Jolley	90	0	0 ...	— Rodd.

No. 52.—Caton. *Folio. Without Printer's Name, Place, or Date. "Translated . . . by William Caxton in thabbey of Westmynstre the yere of our lord M CCCC lxxxiij."* (1484?)

Collation.—The prologues and table a 3^{n}, signed ij and iij on the 2nd and 3rd rectos, the 1st and last leaves being blank: then a b c d e f g h are 4^{ns}; i a 5^{n}; a j and i 10 being blank. In all 80 leaves, of which 4 are blank.

Typographical Particulars.—There is no title-page. Two sizes of Type are used. No. 2 for the Latin headings, and No. 4* for the Text. The lines, which are fully spaced out, measure $4\frac{5}{8}$ inches, and there are 38 to a full page. Without folios or catchwords. Space is left for the insertion of 3-line initials, sometimes with, and sometimes without directors. Commencing with a blank leaf, Caxton's short prologue and his dedication to the City of London follow on sig. ij.

The Text begins thus:—

> ¶ Here begynneth the prologue or prohemye of the book callid Caton / whiche booke hath ben translated in to Englysshe by Mayster Benet Burgh / late Archedeken of Colcheſtre and hye chanon of ſaint ſtephens at weſtmeſtre / which ful craftly hath made it in balade ryal for the erudicion of my lord Boucher / Sone ⁊ heyr at that tyme to my lord the erle of Eſſex And by cauſe of late cam to my hand a book of the ſaid Caton in Frenſſhe / whiche reherceth many a fayr lernynge and notable enſamples / I haue translated it oute of frenſſhe in to Englysshe / as al along here after ſhalle appiere / whiche I preſente vnto the Cyte of london /
>
> Nto the noble auncyent and renōmed Cyte / the Cyte
> v of london in Englond / I William Caxton Cytezeyn
> ⁊ coniurye of the ſame / ⁊ of the fraternyte and felauſhip
> of the mercerye owe of ryght my ſeruyſe ⁊ good wyll / and of

The table follows, making, with the introductory matter, 8 printed pages, the whole concluding on the 5th verso, with the 6th leaf blank. After another blank is the Gloss, headed by a quotation of 7 lines of Latin in Type No. 3, with a ij for the signature,

> Umanimaduerterem quam plurimos homi-
> &c. &c. &c.
> Han I remembre ⁊ conſydere in my corage / that moche

The Text ends, on the 9th recto of sig. i, the 10th leaf being blank,

> thynge men may intytule this lytell book the myrour of the re gyme ϒ gouernement of the body and of the ſowle /

> Here fynyſſheth this preſent book whiche is ſayd or called Cathon tranſlated oute of Frenſſhe in to Engliſſhe by Wil-liam Caxton in thabbey of weſtmynſtre the yere of oure lord M CCCC lxxxiij / And the fyrſt yere of the regne of kynge Kychard the thyrd the xxiij day of decembre

In his prologue Caxton says, "To the end that the histories and examples that be contained in this little book may be lightly found . . . they shall be set and entitled by manner of Rubrics . . . and they shall be signed as that followeth of the number of leaves where they shall be written." Accordingly the numbers given in the table agree with their proper folios, but these folios are not inserted, either in print or manuscript, in the body of the work, rendering the table almost useless.

Manuscripts of this, whether French or English, do not appear to be either in the British Museum or in the Bib. Imp., Paris. M. Barrois notices the following, in the library of Charles V, of France—No. 1008, "Caton en francois;" No. 1009, "Cathon en Anglois;" the former of which was, possibly, the original of the work under notice.

Remarks.—Caxton says in his preface that he translated from a French copy, "which rehearsed many a fair learning and notable example;" and some portions of his own introductory matter suggest also a French original. Were a manuscript to be found, its title would probably agree with Caxton's concluding description of the work—"the mirror of the regime, and government of the body and of the soul."

The year 1483 is usually assigned to the printing of this book; but, as the translation was not ended till December 23rd, it seems improbable that it was printed till 1484.

As already noticed (*ante* Vol. I, page 54), this "Cathon" is a very different work from the composition known as "Catho Magnus," the distichs of which serve here only as a text whereon to hang an extensive gloss. A short notice of "Mayster Benet Burgh" has already been given.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 8).—*Perfect*, but much scribbled over, and dirty. From the Harleian Library. Measurement, 10 × 7¼ inches.

2. Cambridge. *Public Library* (AB. 10. 36).—*Perfect.* A fair copy, but with many scribblings. From Bishop Moore's Collection. Measurement, 10½ × 7¾ inches.

3. Glasgow. *Hunterian Museum* (Ad. 8. 8).—*Perfect*, but stained and spotted. From Dr. Ratcliffe's sale. Measurement, 10⅜ × 7½ inches.

4. Oxford. *Bodleian.—Imperfect.* Wanting all before a ij. Stained, and with many notes. Measurement, 10¾ × 7½ inches.

5. Oxford. Another copy.—*A fragment* of 25 leaves beginning at g j, in bad condition. Measurement, 11 × 8 inches. "Ex dono Mosis Pitt Bibliopolæ Londoniensis A.D. 1680." Bound up with "Boethius," "Knyght of the Toure," and "Esope."

6. The same. *Exeter College.—Perfect.* In fair state. Measurement, 10 × 7½ inches.

7. Duke of Devonshire.—*Perfect.* Large, clean, and free from manuscript. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$. Autograph of the Earl of Oxford. "I bought this book at Edinburgh, and paid for it the price of £3 3 to Mr. Alex Seymmer Bookseller in the parliament close. May 24. 1725" In another hand "Ex Bib: Harl: £1 1 Feb 1745" The late Duke purchased this volume of Messrs. Arch for £105.

8. Earl of Ashburnham.—*Imperfect*, wanting b iiij and 5; b 8; all e; f i, iij, and 5; 14 leaves in all. Slightly stained. Measurement, 11 × 7¼ inches. Book-plate of Joseph Whatley. Purchased for £15 15s.

9. Earl Spencer.—*Perfect*, and in fair condition. Measurement, $10\frac{1}{4} \times 6\frac{3}{4}$. Bought of Payne in 1789 for £10 10s.

10. Beriah Botfield, Esq.—*Perfect*, and in good state. Measurement, $10\frac{5}{8} \times 7\frac{1}{8}$ inches.

11. J. Lenox, Esq., *New York—Perfect*, and in good state. Measurement, $10\frac{7}{8} \times 7\frac{7}{8}$ inches.

The last leaf of "Caton" is in the Lambeth Library bound up with "Book of good manners." Dr. Maitland says, there are 3 leaves.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	89	R. Smith	0 4 2	——
1698	72	Dr. Bernard	0 1 10	——
1743	III. 3630	R. Harley	——	Osborne, Bookseller.
—	III. 4054	Ditto	——	Ditto.
—	V. 1709	Ditto	——	Ditto.
—	V. 1718	Ditto	——	Ditto.
1751	1755	Osborne, Bookseller	1 1 0	J. West.
1773	1151	J. West	4 7 6	J. Ratcliffe.
a 1774	1174	W. Fletewode	5 0 0	S. Alchorne.
1776	1016	J. Ratcliffe	3 13 6	——
—	1427	Ditto	5 5 0	Dr. Hunter.
1777	620	J. Ives	2 6 0	Thane, Bookseller.
1786	1365	E. Wynne	4 4 0	— Ashby.
a 1813	169	S. Alchorne (*i.*)	51 9 0	Marquis of Blandford.
181–	—	Dean and Chapter of Lincoln Cathedral	——	T. F. Dibdin.
1815	639	J. Roberts	85 1 0	— Woodburn.
1818	79	— Barrett	52 10 0	Triphook.
a 1819	966	Marquis of Blandford (*i.*)	22 1 0	Ditto.
1820	1286	A. Littledale	17 0 0	B. W.
1821	1200	E. Knight	19 5 0	——
b 1826	403	J. Inglis	28 17 6	Payne
1845	224	Duke of Sussex	16 10 0	Pickering.
a 1847	682	J. Wilkes (*i.*)	23 15 0	Ditto.
b 1854	463	J. D. Gardner	81 0 0	J. Lenox.

No. 53.—The Golden Legend. *Largest Folio. First Edition. "Fynysshed at westmestre the twenty day of nouembre / the yere of our lord M / CCCC / lxxxiij / By me Wyllyam Caxton."* (1484?)

Collation.—An unsigned 3^{n}, with 1st and 6th leaves blank; a b c d e f g h i k l m n o p q r s t u x y z ꝛ are 4^{ns}; 9 a 3^{n}; A B C D E F G H I K L M N O P Q R S T U are 4^{ns}; ✠ a 3^{n}; ✠ is a single sheet, followed by a single leaf, the back edge of which is sometimes returned round ✠, and sometimes sewn separately; aa bb cc dd ee ff are 4^{ns}; gg a 3^{n}; hh ii 4^{ns}; kk a 3^{n}, kk 6 being blank. In all 449 leaves, of which 3 are blank.

Typographical Particulars.—There is no title-page. There are two sizes of Type, No. 3 being used for head-lines and headings to chapters, while No. 4* is used for the text. The whole is in double columns, and the lines, which are fully spaced out, measure 3 inches; 55 lines in a column, and 110 to a full page. There are folios throughout, but numbered very irregularly. Space is left for the insertion of 3 to 6-line initials, with directors. There are no catchwords. Wood-cuts are used throughout, apparently from the hand of the same Artist who engraved the cuts for the 2nd edition of the "Chess-Book."

The 1st edition is principally distinguished by the use of Type No. 3 for head-lines, &c., and also by a variation in the signatures ✠ and ✠. Both this and the 2nd edition are printed upon very large sheets of paper, larger indeed than Caxton ever used before or after. The edition of 1493 is upon the usual size.

The 1st leaf is blank; on the 2nd recto is a large wood-cut of Saints, 9 × 6½ inches, under which the Text begins thus, making a full page:—

(*Woodcut of Saints.*)

Ye holy ꝛ blessed doctour
saynt Jerom sayth thys auc-
tor̃ / do alwey̑e somme good
werke / to thende that the deuyl fynde
the not ydle / And the holy doctour
saynt austyn sayth in the book of the
labour of monkes / that no man stronge
or myghty to labour ought to be ydle
for which cause when I had parfour-
med ꝛ accomplissshed dyuerse werkys
ꝛ hystoryȇs translated out of frensshe
in to englysshe at the requeste of cer-
teyn lordes / ladyes and gentylmen /
as thystorye of the recuyel of Troye /
the book of the chesse / the hystorye of
Jason / The hystorye of the myrrour
of the world / the xv bookes of Meta-
morpheseos in whyche been conteyned

This prologue finishes, half-way down the 2nd column, on the verso of the same leaf. On the 3rd recto is another wood-cut, 8 × 4½ inches, of a horse galleping past a tree,

bearing a label, My Truste Is (see a facsimile in Dibdin's *Typ. Ant.*, vol. i, page 186). Underneath this commences Caxton's own prologue, with space for a 3-line initial A,

And for as moche as this
layd werke was grete & ouer
chargeable to me taccomplisshe
I feryd me in the begynnyng of the
also haue enprynted it in the mooste best
Wyse that I haue coude or myght / and
presente this layd boook to his good &
noble lordshyp / as chyef causer of the

This occupies the whole page. On the 3rd verso the table is begun, ending on the 6th recto, with 16 lines in the 1st column, the rest of the page being blank. The last line is—

Nues folio CCCC xxvij

Explicit

On sig. a j the original Text is begun, space being left for a 6-line T,

The tyme of thadūēt
or comyng of our
lord in to this world
gupsshid of ygnorance & Impuissaūce /
to y^e^ yf he had so comē to fore / pauenture
man myght saye y^t^ by his owne merites

The Text ends on kk 5 recto, half-way down the 2nd column,

afore is made mencyon / Whiche werke
I haue accomplisshed at the commaun-
demente and requeste of the noble and
pupssaunte erle / and my special good
lord Wyllyam erle of arondel / & haue
fynysshed it at weestmestre the twenty
day of nouembre / the yere of our lord
M / CCCC / lxxxiij / & the fyrst yere
of the reygne of kyng Rychard the
thyrd

By me wyllyam Caxton

Manuscripts.—*Harl.* 3116, Latin (sæc. xiv); *Harl.* 3657, Latin (sæc. xiv); *Sloane* 1936, Latin (sæc. xiv); *Royal*, 8 C. x, Latin (sæc. xv): these four are copies of the original text of Jacobus de Voragine.—*Royal* 19 B. xvii, French (sæc. xiv), with numerous illuminations, the translation of Jehan de Vignay. End "Ci fenist la legende doree en francois qui frere iehan de Vignay translata de latin en francois. Ceste legende fut escripte Lan mil ccc. quatre vins et deus" (*i. e.* 1382).—*Egerton* 876, French (sæc. xv), Vignay's translation, imperfect at beginning and end.—*Harl.* 630, English (sæc. xv), an anonymous translation, with the following colophon: "Here endeth the Boke of the life of Seyntes called in latyn legenda aurea compiled and drawen into englyssh bi worthi clerkes and doctoūs of Diuinite suengly aftre y^e^ tenir of y^e^ latin."—*Harl.* 4775, English (sæc. xv), the same version as *Harl.* 630, but imperfect at the end.

In the Imperial Library, Paris, are the following manuscripts:—Jean Belet's translation, Nos. 6845, 6845[4.4]; J. de Vignay's translation, Nos. 6845[3], 6888, 6888[2], 6889, 6889[2], 6889[3], 7020, 7020[1]; and many of the original Latin.

Remarks.—In the latter half of the 13th Century, Jacobus de Voragine, Archbishop of Genoa, compiled a book called "Legenda Aurea," in which the lives and miracles of numerous Saints were narrated. The Latin manuscripts noted above are copies of this work. It was found very useful to the Priests in their sermons, and soon became so popular that it was translated into nearly every European language. The text of "Voragine" has been reprinted from an early manuscript—*Legenda aurea*, recensuit Dr. Th: Graesse. 8vo. Lipsiæ, 1840. In the early part of the 14th Century, Jean Belet, an Author but little known to modern Bibliographers, though often quoted by the Writers of his age, translated the Latin of Jacobus into French, not, however, without embellishing it with many new additions. Of this translation there does not appear to be a copy in the British Museum, nor was it ever printed. There are, however, two in the Imperial Library, Paris, one of which (No. 6845) thus begins, "Ci commence la legende des sains dorés, et les martires qu'ils souffrirent pour l'amour de nostre Seigneur Jhesus Crist, laquelle a translatée de latin en francois mestre Jehan Belet," &c. Shortly after the production of Belet, Jehan de Vignay, who has been already noticed as translating the Book of Chess, undertook a new version in French of "La legende dorée," which he accomplished before 1380, as he dedicated it to "Jeane, royne de France." (*Royal* 19. B xvii.) His translation, however, was founded on the previous labours of Belet, which he amplified, adding about 44 new legends. About the middle of the 15th Century, certain "worthy Clerks and Doctors of Divinity" compiled a "Book of the Life of Saints," which they describe as "drawn into English after the tenor of the Latin." (*Harl.* 630.) These worthy Clerks and Doctors, however, would have given a much more true account of their labours had they stated that, with the exception of some additional fables not traceable in the original Latin, they owed the whole of their compilation to "La Legende dorée," of Jehan de Vignay.

It is probable that in Caxton's time the English version here noticed was well known; indeed we may infer this from the account given by our Printer of the origin of his own text—"Against me here might some persons say, that this Legend hath been translated tofore, and truth it is; but forasmuch as I had by me a Legend in French, another in Latin, and the third in English, which varied in many and diverse places; and also many histories were comprised in the two other books which were not in the English book, therefore I have written one out of the said three books." (See *ante* Vol. I, page 132.) Caxton, with his Latin, French, and English copies before him, found a prologue ready to his hand in the version by Jehan de Vignay. This, as was his wont, he translated literally, merely changing two or three inapplicable proper names, and adding some

personal observations. (See Vol. I, page 132.) The bulk of his text comes also from the same source, being nearly identical with that of the English manuscript already noticed; although to Caxton may be given this praise, that in several places where the "worthy doctours of divinite" had inserted in their English version some stories more incredible or more filthy than usual, he very discreetly considerably modified or altogether omitted them. The reader curious in this matter may compare the tales about Nero in the "Life of St. Peter," as narrated in *Harl.* 630, with folio 202 in Caxton. How much he took from the Latin is impossible to say; nor have I been able to trace to their origin the curious explanatory derivations of the name of each Saint, which form the first paragraph in every "Life." As in The Festial, many Saints in the Golden Legend have their lives illustrated or interwoven with tales from the "Gesta Romanorum."

This work may be considered the most laborious, as well as the most extensive, of all Caxton's literary and typographical labours. The compilation of the text only must have been a most arduous task, and the very extensive use of wood-cuts must have been extremely expensive and troublesome. Caxton, indeed, confesses that he was "in a manner half desperate to have left it," when the Earl of Arundel, who apparently suggested the undertaking, sent John Stanney to him, promising the Printer a small annuity, and to take a "reasonable quantity" of copies when completed. The annuity was to be a buck in summer and a doe in winter; but it is not improbable that these presents were commuted into a fixed sum of money, as was certainly the practise with the Gifts of Wine, which, in the 14th and 15th Centuries, were so frequently bestowed as rewards for services rendered.

Although, from the numerous copies still extant, it is evident that this edition must have been larger than usual, no perfect copy has yet been discovered. The Legend of St. Thomas of Canterbury has been a special object of destruction, being, in nearly every instance, torn out of the volume.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. d. 8).—*Imperfect*, and made up of the two editions. It wants the last leaf of the table and 𝔅 iiij. Sigs. 𝔯 to 9, 𝔄, 𝔉 ij and iij, 𝔊 to aa, except 𝔐 iiij and 𝔗 ij, are all the 2nd edition. In tolerable condition. Measurement, $13\frac{1}{2} \times 9\frac{3}{8}$ inches.

2. Cambridge. *Public Library* (K* 8. 21).—*Imperfect*, wanting all before a j; k j; hh 7 and 8; 5 leaves in ii; and all kk. Measurement, $13\frac{1}{2} \times 9$ inches. From Dr. Holdsworth's collection. Bequeathed in 1649.

3. The same. Another copy (AB. 1. 7).—*Imperfect*, wanting all before a j; e 7; r 7; and all kk. In fair state. Measurement, $13\frac{3}{4} \times 9\frac{1}{2}$ inches. From Bishop Moore's collection.

4. Cambridge. *Public Library.* Another copy (AB. 1. 8).—*Imperfect*, wanting all before **b j**; 24 leaves in various parts; and all after **ff** 8. Measurement, 12 × 8½ inches. From Bishop Moore's collection.

5. The same. Another copy (AB. 1. 6).—Made up of the two editions. The larger portion being from the 2nd edition the volume will be described under that head.

6. The same. *Corpus Christi College.*—*Imperfect*, wanting all before **a ij**, and all **kk**. Measurement, 13½ × 9 inches.

7. The same. *Pembroke College.* (See under 2nd edition.)

8. Oxford. *Bodleian.*—*Imperfect*, wanting all before **c ij**, **d** 7, **t** 5, **u iij**, **x** 6 and 7, **y** 8, **z j**, 9 **j**, **B j** and 8, **D** 8, **H j** and 8, **ii** 5 and 6, and all after. Fine and clean. Measurement, 15⅜ × 10⅞ inches.

9. Glasgow. *Hunterian Museum.*—*Imperfect*, wanting 3 leaves at beginning, 9 4 and 5. Slightly stained. Measurement, 14⅞ × 10 inches.

10. United States. *Loganian Library, Philadelphia.*—*Imperfect*, but fine, and in excellent preservation. The Autograph of "Tho: Baker, Coll: Jo: Socius ejectus."

11. H. R. H. the Duke d'Aumale.—*Imperfect*, wanting the last leaf in the table and **B iiij**, the latter having been supplied in wonderful facsimile while in the possession of Mr. J. Dunn Gardner, who paid Harris £15 15s for this one leaf. Measurement, 14½ × 10⅛ inches.

12. Duke of Devonshire.—*Imperfect*, and made up throughout of the two editions. Wants all before **a iiij**; also 9 8. In good state. Measurement, 15 × 10⅞ inches.

13. Earl Spencer.—*Made perfect* with a few leaves from another copy. Measurement, 14⅞ × 10¼ inches. Has the type stamp of "Robert Hedrington his Bookes 1577."

14. Beriah Botfield, Esq.—*Slightly imperfect*, wanting the last leaf in the table, which is, however, supplied in beautiful facsimile, as are parts of **kk iij** and 4. Has the type stamp of "Robert Hedrington his Bookes 1577." Measurement, 14⅛ × 10⅛ inches. Purchased of Mr. Pickering for £100.

15. Robert Glendining, Esq.—*Imperfect*, wanting all before **b** 6; **n** 8; **o j** and 2; **B iiij**; **kk j**, 4 and 5. Measurement, 13½ × 9. Book-plate of John Towneley.

16. J. Lenox, Esq., *New York.*—*Imperfect*, wanting 29 leaves. It begins on **a j**, and ends with the 4th leaf of sig. **ii**.

17. Rev. W. Sneyd.—A large *fragment* of 288 leaves. Measurement, 10⅜ × 9 inches. Edition not ascertained. Purchased from Willis and Sotheran in 1848.

18. Mr. Lilly, of *Bedford Street*, has an *imperfect* copy with all the leaves mounted. It wants all before **e j**; 7 in various parts, and all after **hh iiij**. Measurement, 7¼ × 11¾ inches. From Mr. Cottingham's library.

SALE PRICES.

FIRST AND SECOND EDITION.

	Year.	Sale Lot.	Seller.	Amount. £	s.	d.	Purchaser.
	1743	III. 1661	R. Harley	——			Osborne, Bookseller.
	1773	1865	J. West	12	15	0	Dr. Hunter.
	1774	1250	W. Fletewode	0	7	0	— Johnson.
	1776	1024	J. Ratcliffe (*i.*)	5	15	6	George III.
	1777	621	J. Ives (*i.*)	1	15	0	——
	1782	486	R. Cary (*i.*)	1	2	0	——
	1798	6212	R. Farmer	1	12	0	——
a	1812	215	Duke of Roxburghe (*i.*)	31	0	0	——
b	—	216	Ditto (*v. i.*)	6	0	0	S. Lysons.
	1814	654	J. Towneley (*i.*)	35	0	0	C. Hutton.
	1820	1110	A. Littledale (*i.*)	12	12	0	——
b	—	864	S. Lysons (*v. i.*)	1	18	0	——
	1826	802	J. Inglis (*i.*)	25	4	0	——
	1829	367	Craven Ord. (*i.*)	18	18	0	J. Russell.
b	1835	499	Anonymous	4	6	0	——
	1845	2488	B. H. Bright (*i.*)	30	10	0	——
b	1850	1073	Rev. C. Fletcher (*v. i.*)	21	0	0	——
	1851	761	Rt. Hon. C. W. W. Wynne (*i.*)	21	0	0	——
	—	235	J. Atkinson (*v. i.*)	3	15	0	——
a	1854	—	J. D. Gardner (*i.*)	230	0	0	Duke D'Aumale.
	1859	—	E. Cottingham (*v. i.*)	16	10	0	Lilly, Bookseller.

No. 54.—Death-bed Prayers. *A Folio Broadside.* (1484?)

Typographical Particulars.—Types No. 3 and 4*, are used. The lines, which are spaced to an even length, measure 7 inches. Wood-cut initials.

An exact facsimile of the whole "broadside" is given in Plate XXXVII.

Remarks.—From the language of these prayers it is evident that they were intended for use by the death-bed. They were probably printed separately, and in a portable form for Priests, and others, to carry about them.

Although short their interest is great, and the Reader may not be displeased to read them in the following more modern dress than that of the facsimile :—

O glorious Jesu! O meekest Jesu! O most sweetest Jesu! I pray thee that I may have true confession, contrition, and satisfaction ere I die ; and that I may see and receive thy holy body, God and man, Saviour of all mankind, Christ Jesu without sin. And that thou wilt my Lord God forgive me all my sins, for thy glorious wounds and passion. And that I may end my life in the true faith of all holy church, and in perfect love and charity with my even (fellow) christians as thy creature. And I commend my soul into

thy holy hands through the glorious help of thy blessed mother of mercy, our lady Saint Mary, and all the holy company of heaven. Amen. ¶ The holy body of Christ Jesu be my salvation of body and soul. Amen. The glorious blood of Christ Jesu bring my soul and body into the everlasting bliss. Amen. I cry God, mercy! I cry God, mercy! I cry God, mercy! Welcome my Maker! Welcome my Redeemer! Welcome my Saviour! I cry thee mercy with heart contrite of my great unkindness that I have had unto thee.

O thou most sweet spouse of my soul, Christ Jesu, desiring heartily evermore for to be with thee in mind and will, and to let none earthly thing be so nigh my heart as thou, Christ Jesu; and that I dread not for to die for to go to thee, Christ Jesu; and that I may evermore say unto thee with a glad cheer, my Lord, my God, my sovereign Saviour Christ Jesu, I beseech thee heartily take me, sinner, unto thy great mercy and grace, for I love thee with all my heart, with all my mind, with all my might, and nothing so much in earth nor above earth as I do thee, my sweet Lord, Christ Jesu. And for that I have not loved thee, and worshipped thee above all things as my Lord, my God, and my Saviour, Christ Jesu, I beseech thee with meekness and heart contrite, of mercy and of forgiveness of my great unkindness, for the great love that thou showedst for me and all mankind, what time thou offeredst thy glorious body, God and man, unto the Cross; there to be crucified and wounded, and unto thy glorious heart a sharp spear, there running out plenteously blood and water for the redemption and salvation of me and all mankind. And thus having remembrance steadfastly in my heart of thee, my Saviour Christ Jesu, I doubt not but thou wilt be full nigh me, and comfort me both bodily and ghostly with thy glorious presence, and at the last bring me unto thy everlasting bliss, the which shall never have end. Amen.

The only Existing Copy known is in the library of Earl Spencer, where it was accidentally recognised by me, bound after the table in a copy of Caxton's "Pilgrimage of the Soul." It is in perfect condition, and measures 11 × 8 inches.

No. 55.—The Fables of Æsop; of Avian; of Alfonse; and of Poge, the Florentine. *Folio.* "*Emprynted by me William Caxton at Westmynstre . . the xxvj daye of Marche the yere of oure lord M CCCC lxxxiiij.*"

Collation.—a b c d e f g h i k l m n o p q r s are 4^{ns}, the last two leaves of s being blank. In all 144 leaves, of which 2 are blank.

Note.—The 1st leaf of a is not signed, being printed only on the verso.

Typographical Particulars.—There is no title-page, unless we call the great cut of Æsop by that name. The Type is of two sorts. No. 3 used in three places at the beginning of the work for headings, and No. 4*, in which is the whole text and the head-lines. The lines, which measure 4⅝ inches, are fully spaced out, and in those few pages where there is no wood-cut there are 37 or 38 lines. There are head-lines and folios throughout, except in sig. n, which has folios only. Wood-cut initials are used throughout, and on the verso of sig. a ij is a large floriated A, afterwards used in the "Order of Chivalry."

The 1st recto of sig. a is blank. Upon the verso is a large wood-cut (4⅝ × 6¾ inches), of Æsop, surrounded by the subjects of his fables (see Plate XXXIV), with the word ESOPVS at the top. On the 2nd recto, which is signed a ij, the book commences with the following title, in large Type, No. 3—

¶ Folio ij°

¶ Here begynneth the book of the subtyl hystorye and fables of Esope whiche were translated out of frenssche in to Englysshe by wyllyam Caxton at westmynstre In the yere of oure Lorde .M. .CCCC. lxxxiij.

First begynneth the lyf of Esope with alle his fortune how he was subtyll/wyse/and borne in Greece/not ferre fro Trope the graunt in a Towne named Amoneo / whiche was amonge other dyssormed and euylle shapen / For

On sig. o ij recto, folio C vj,

¶ Here fynysshen the Fables of Esope /

¶ And after foloweth the table of the fables of Aupan

On sig. p 8 recto, folio C xx,

¶ Here fynysshen the fables of Auian / And after folowen the fables of Alfonce

On sig. r 5 verso, at foot,

¶ Here enden the fables of Alfonce

¶ And folowen other fables of Poge the Florentyn

The whole is finished by an epilogue, written by Caxton himself, which begins on the recto, and concludes on the verso of sig. s 6. (See Plate XXXV).

swere of a good preest and an honest / And here with I fynysshe this book / translated & emprynted by me William Caxton at westmynstre in thabbay / And fynysshed the xxvj daye of Marche the yere of oure lord M CCCC lxxxiiij / And the fyrst yere of the regne of kyng Rychard the thyrdde

Remarks.—The wood-cuts by their treatment evidently came from the hands of the Artist who had previously illustrated the "Game of Chess." It is perhaps impossible to decide whether they are of Flemish or English origin.

ÆSOP BEATEN BY HIS MASTER.

Caxton himself tells us at the beginning of the book that it was a translation of his own from the French. It is rather remarkable that although the fables of Æsop, in French, were found in all the great libraries of the 14th and 15th Centuries, and in some (*ante* Vol. I. pages 277–280) as many as three or four different copies, yet none apparently have descended to our time. No trace of an English translation previous to that of Caxton has been discovered, and he must therefore have the credit of introducing these fables to his Countrymen in the English tongue. They were reprinted in London, with scarcely any alteration, for nearly two centuries. Whether translated from a manuscript, or an early French edition, it is now impossible to say. In the British Museum (*Gr.* 7806) there is an edition, *sine ullâ notâ*, but evidently printed very early, which begins thus, after a large wood-cut, very similar in design to that in Caxton's edition, "Cy cōmence le liure des subtilitez / hystoires / & fables de esope translatez de latin en frācois / et aussi de auian / et de alfonce / & aucunes ioyeuses de poge florentin / lequel a este translate de latin en frācois par reuerend docteur en theologie frere iulien des augustins de lyon." In a smaller type follows, "Cy cōmēce la vie de esope toute sa vie fut de fortune cōbīe quil fut subtil & sage natif de grece pres des troye la grāt dune ville appellee amoneo. Entre tous les hōmes il estōit difforme /" The reader will see on comparison

that this is word for word the original of Caxton's, and is doubtless the text, if not the very edition, from which he translated; for the wood-cuts throughout the volume are similar in design. An edition was also issued by G. Leeu, at Gouda, in 1476 (*Gr.* 10495).

EXISTING COPIES.

1. Her Majesty the Queen, *Windsor.—Perfect*, being unique in that state. In beautiful condition, and uncut. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches. In manuscript, on fly leaf. "Left to his Majesty by the late Mr. Hewett of Ipswich in Suffolk & delivered to Mr. Allen by Philip Broke, Esq. and Sir John Hewett, Bart. to present to the King."

2. British Museum. *King's Library.—Imperfect*, wanting the 1st leaf, with the large wood-cut. Otherwise in beautiful condition, being in the original binding, and having the two blanks of sig. ſ, as well as 4 superfluous blanks at the beginning, apparently just as issued. The wood-cut admirably supplied in facsimile, by Mr. Tupper. Measurement, 11 × 8 inches. This copy was purchased, in 1844, to supply the place of that retained by George IV.

3. Oxford. *Bodleian.—Imperfect*, wanting the first leaf, a j, portions of b j, and a ij, and all ſ. Clean, and free from manuscript notes. Measurement, 11 × 8 inches. Bound in one volume with "Cathon," "Boethius," and "Knyght of the Toure." "Ex dono Mosis Pitt, Bibliopolæ Londoniensis AD 1680"

A fragment was in the Douce collection.

There is no record of any copy having been disposed of by public sale.

No. 56.—The Order of Chivalry. *Quarto. Without Printer's Name, Place, or Date. Translated by Caxton and presented to Richard III.* (1483–5).

Collation.—a b c d e f are 4^{ns}, aj being blank; g a 2^{n}, with the last leaf blank; in all 52 leaves, of which 2 are blank.

Typographical Particulars.—There is no title-page. The Type is No. 4*, but two headings at the beginning of the work are in Type No. 3. The lines, which measure $3\frac{1}{8}$ inches, and of which there are 26 to a full page, are fully spaced out. Without folios or catchwords. Initial letters cut in wood are used.

Commencing with a blank leaf the work opens with a short preface, on sig. a ij, the first 4 lines being in Type No. 3. The Text begins thus:—

¶ Here begynneth the Table of this preſent booke Intytled the Book of the ordre of chyualry or knyghthode

A short prologue and the table follow, finishing on the verso of the same leaf. On sig. a iij recto, in Type No. 3. (See Plate XXXVI).

¶ Here after foloweth the mater and tenour of this said Booke. And the fyrst chappter saith hou the good Herempte deuysed to the Esquyer the Rule ⁊ ordre of chy ualrye

Underneath this is the translation, commencing with a large floriated A, 8 lines deep, being the same block that was used in Æsop. On sig. g j recto begins a long epilogue by Caxton, which concludes on the g iij recto, the verso and the 4th leaf being blank.

The Text ends :—

vertuouse dede / And I shalle pray almy3ty god for his long lyf ⁊ prosperous welfare / ⁊ that he may haue victory of al his enemyes / and after this short ⁊ transitory lyf to haue euerlastyng lyf in heuen / where as is Joye and blysse world without ende Amen /

Manuscripts.—*French Royal* 14 E. II ; large folio ; splendidly written and illuminated in Flanders, for Edward IV. This treatise begins at folio 337, "Cy commence le liure de lordre de cheuallerie." Prologue "A la loenge et gloire de la pourueance diuine dieu qui est sire et roy souuerain par dessu toutes choses celestes et terrestes nous commencons ce liure de lordre de chiuallerie." This manuscript agrees exactly with the text of Caxton, except that, of course, the epilogue is wanting. A similar copy, though of inferior workmanship, written in the 15th Century, was sold in 1860 among the *Libri MSS.* *Harl.* 6149 (sæc. xv) is an accurate copy, except in orthography, of Caxton's printed edition, including the epilogue.

Remarks.—The date of printing, which was in the reign of Richard III, must have been between June 26th, 1483, and August 22nd, 1485. The "Order of Chivalry" has no connection with "L'ordene de chevalerie."—Dibdin's *Typ. Ant.*, vol. i, page 366.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11. a. 19).—*Imperfect*, wanting a 8 which is supplied in facsimile ; a ij is mounted. In good condition otherwise. Measurement, 7 × 5⅛ inches. Autograph of "Randle Holme."

2. The same. *General Library* (C. 21. c).—*Perfect* and clean with few manuscript notes, bound up with Machlinia's "Monk of Evesham." The original blank leaf at the end, covered with manuscript. Measurement, 8 × 5½ inches.

3. Earl Ashburnham.—*Imperfect*, wanting g ij and 3; has the original leaf at the beginning; slightly stained, with manuscript notes in the margins, attributed to the hand of Roger Ascham. From the library of the Hon. Archibald Fraser, of Lovat. Measurement, $7\frac{3}{4} \times 5\frac{1}{4}$ inches.

4. Earl Spencer.—*Made perfect*, with a few leaves in the middle, from a smaller copy, mounted. The Harleian copy. On a fly-leaf is written, "£1. 11. 6." Measurement, $7\frac{3}{4} \times 5\frac{3}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 6370 ...	R. Harley	——	... Osborne, Bookseller.
1773 ...	1656 ...	J. West	5 5 0	... G. Mason.
1776 ...	782 ...	J. Ratcliffe (*i.*)	2 8 0	... George III.
1852 ...	244 ...	Lord Lovat (*i.*)	55 10 0	... Earl of Ashburnham.

No. 57.—Chaucer's Canterbury Tales. *Folio. Second Edition, with Woodcuts. "By Wylliam Caxton." Without Place or Date.* (1484 ?)

Collation.—a b c d e f g h i k l m n o p q r ſ t are 4^{ns}, with a j blank; b a 3^{n}; aa bb cc dd ee ff gg hh are 4^{ns}; ii a 3^{n}; A B C D E F G H I K are 4^{ns}; L a 2^{n}. In all 312 leaves, of which 1 is blank.

The above collation is correct, notwithstanding the following:—"Of this edition I am enabled to speak with confidence, having examined the perfect copy in the Library of St. John's College, Oxon."—"The first set of signatures runs six leaves to the letter"!! Dibdin, *Typ. Ant.*, vol. i, pages 295—297.

Typographical Particulars.—There is no title-page. The Type of the Text is No. 4*, the heads being all in No. 2*. The lines in the prose portion are spaced to an even length, and measure $4\frac{7}{8}$ inches. 38 lines to a page. Without catchwords or folios, and almost without punctuation. Space left at the beginning of chapters for the insertion of initials, with directors.

This 2nd edition Caxton tells us was printed six years after the first. Having fixed the year 1477–8 as about the date of the first, that will give about 1484 for this.

Commencing with a blank leaf, the prohemye follows on a ij, with space for a 6-line initial G.

The Text begins thus :—

Prohempe

Rete thankes lawde and honour / ought to be gy-
uen vnto the clerkes / poetes/ and hiſtoriographs
g that haue wreton many noble bokes of wyſedom
of the lyues / paſſiõs / ⁊ myracles of holy ſayntes
of hyſtoryes/ of noble and famous Actes / and
faittes / And of the cronycles ſith the begynnyng
of the creacion of the world / vnto thys preſent tyme / by whyche

The proheme, which is an excellent and indubitable specimen of Caxton's own composition, and reflects as much credit upon his disposition, as upon his literary abilities, is given entire in Vol. I, page 173, and finishes on the verso of sig. a ij—

after thys ſhort and tranſitorye lyf we may come to euerlaſtyng
lyf in heuen / Amen

By Wylliam Caxton

On sig. a iij recto, with room for a 4-line initial,

Han that Aprylle wyth hys ſhouris ſote
w The droughte of marche hath percyd the rote
And bathyd euery veyne in ſuche lycour
Of whyche vertue engendryd is the flour
Whanne Zepherus eke wyth hys ſote breth

The Parson's Tale finishes on sig. L iij verso, and is followed by the Retraction.

The Text ends with 7 lines on sig. L 4 recto,

be one of hem at the day of dome that ſhal be ſauyd / Qui cum
patre et ſpiritu ſancto viuit et regnat deus / Per omnia ſecula
ſeculorum AMEN /

The verso is blank.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d).—*Very imperfect*, wanting all sig. m ij; before m iiij and 5; n iiij, 5, 8; half of aa j; all I and L. Patched and soiled. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

Note.—Sig. m 8 is misplaced before m 6, and G 8 before k j.

2. The same. *Grenville Library* (11586).—*Imperfect*, wanting sig. i 7; p j; all ii; A j; B ij and iij; all k; L iij and L iiij. These have been supplied in facsimile. Clean, but much cropped at the head. Measurement, $10\frac{1}{4} \times 7\frac{5}{8}$ inches.

The following old manuscript note, which was "cut out from the very ancient binding" of this copy, is pasted on a fly leaf at the beginning :—

"Geffery Chaucer Englishman borne of noble parantage, neer Oxford, imployed his studye ther, as a neighbour and well willer vnto the same, He was a sharpe Logician, a sweete Rhetorician, a pure Poett, a graue Philosopher, and a sacred theologician, He surpassed the Mathematickes in his tyme in ther art or cuneinge, He studied vnder, John Sombo & Nicholas Linna of the order of the Carmelites, he had trauailed into ffrannce & was expert in that language so well that he made the Romannt of the Rosse and a great number of sundry Bookes, he florished in the yeare . 1402."

3. Cambridge. *St. Mary Magdalen College* (L. 5. 34).—*Very imperfect*, wanting all before sig. **b iij**; **e** 5; and all after **Hh** 7. Measurement, $9\frac{3}{4} \times 6\frac{1}{2}$ inches.

4. The same. *Pepysian Library.—Imperfect*, wanting sig. **a ij**. Clean, with few manuscript notes. Measurement, $11 \times 7\frac{3}{4}$ inches.

5. Oxford. *St. John's College.—Perfect*, with the original blank leaf, being unique in this state, and with two superfluous blanks at the end. The cuts all daubed with paint, and some accessories inserted. Measurement, $9\frac{1}{2} \times 7\frac{3}{4}$ inches.

6. Royal Society, *London.—Imperfect*, wanting all sig. **a**; **b j**, **ij**, 7 and 8; **aa** 8; **cc j** and 8; **Jj** and 8; all **Ii** and **Ll**. In very poor state, with manuscript disfigurements. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

7. French Protestant Church, *St. Martin's-le-Grand, London.—Very imperfect*, wanting all before sig. **h** 5; **p** 7; **t** 8 and **v ij**; **bb ij** and **dd** 8; **Aa j**; **Bb iij** and 4; and all after **Ee** 8. In the original binding. Torn, dirty, and ill used. Found, with other fragments of books, both printed and manuscript, on a bottom shelf, *close to the Vestry fire-place.* Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$. Autograph "· · Rawlinson A° 1717." Also, "Ex dono · · · Bateman Bibliopola."

8. Earl of Ashburnham.—*Imperfect*, wanting sig. **a ij**, **iiij**, 5, 6 and 7; **b ij**, **iij**, 6, 7, and 8; **c ij** and **iij**; **Dd** 8; **Ff** 6 and 8; **Ii j**, **ij**, **iij**, 5, 6, and 7; all **Ll**. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. From Heber's sale.

9. Earl Spencer.—*Imperfect*, wanting sig. **a ij**, **iij**, and 6; **b j**; **c iiij**, 5 and 8; **d j**, **ij**, **iij**, **iiij**, 5 and 6; **ii** 6; **Gg iij** and **iiij**; all **Ii** and **Ll**. Measurement, $9\frac{1}{2} \times 7$ inches. From the Herbert and Ratcliffe libraries.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1776 ...	1021 ...	J. Ratcliffe	4 0 0	... I. Herbert.
1796 ...	709 ...	I. Herbert	7 7 0	... Earl Spencer.
1807 ...	3058 ...	J. Brand	10 10 0	... R. Heber.
1834 ...	IV. 816 ...	R. Heber	78 15 0	... Earl of Ashburnham.

No. 58.—The Book of Fame. *Folio.* "*Emprynted by wylliam Caxton.*" *Without Place or Date.* (1484?)

Collation.—a b c are 4^{ns}, a j being blank; d a 3^{n}, d 6 being blank = 30 leaves, of which 2 are blank.

Typographical Particulars.—There is no title-page. The Type is entirely No. 4*. In the epilogue, which is the only prose part, the lines are fully spaced out, and measure $4\frac{7}{8}$ inches. 38 lines to a page. Without folios or catchwords. Space left for the insertion of 2 or 3-line initials, with directors.

Commencing with a blank leaf, the Text follows on sig. a ij recto,

The boke of Fame made by Gefferey Chaucer

Od torne vs euery dreme to good
For it is wonder thyng by the rood
To my wyt / what cauſyth ſweuenys
On the morowe / or on euenys

The poem ends on sig. d 5 recto,

Thus in dremyng and in game
Endeth thys lytyl book of Fame

Explicit

The epilogue, as given below, immediately follows, the Text ending,

I humbly beſeche ꝛ praye yow / emonge your prayers / to remembre hys ſoule / on whyche / and on alle cryſten ſoulis / I beſeche almyghty god to haue mercy Amen

Emprynted by wylliam Caxton

As this epilogue was accidentally omitted, among the original writings of Caxton, in Vol. I of this work, it is reprinted here, *verbatim et literatim.*

"J fynde nomore of this werke to fore sayd / For as fer as I can | vnderstōde / This noble man Gefferey Chaucer fynysshyd at the | sayd conclusion of the metyng of lesyng and sothsawe / where | as yet they ben chekked and maye not departe / whyche werke as | me semeth is craftyly made / and dygne to be wreton & knowen / | For he towchyth in it ryght grete wysedom & subtyll vnderston- | dyng / And so in alle hys werkys he excellyth in myn oppyny- / on alle other wryters in our Englyssh / For he wrytteth no voy- | de wordes / but alle hys mater is ful of hye and quycke senten | ce / to whom ought to be gyuen laude and preysyng for hys no- | ble makyng and wrytyng / For of hym alle other haue borowed | syth and taken / in alle theyr wel sayeng and wrytyng / And |

I humbly beseche & praye yow / emonge your prayers to remem- | bre hys soule / on whyche and on alle crysten soulis I beseche al- | myghty god to haue mercy Amen

Manuscripts of this poem are remarkably rare. I have been unable to trace a copy in the British Museum. The received text is founded upon two manuscripts in the *Bodleian* (No. 638 and *Fairfax* 16). These, however, are by no means a pure text. In the Public Library, Cambridge, is also a perfect copy.

Remarks.—As will be seen by the list of Existing Copies, the printed text of Caxton is almost as rare as manuscript; so is the reprint by Pynson in 1526. Manuscripts of this poem were, probably, even in our Printer's time, difficult to obtain. The copy used by him was certainly very imperfect. Many lines are altogether omitted, and in the last page Caxton was evidently in a great strait, for his copy was deficient 66 lines, probably occupying one leaf in the original. We know from his own writings the great reverence in which our Printer held the "noble poete," and we can imagine his consternation when the choice had to be made, either to follow his copy and print nonsense, from the break of idea caused by the deficient verses, or to step into Chaucer's shoes and supply the missing links from his own brain. He chose the latter course, and thus instead of the original 66 lines, we have 2, which enable the reader to reach the end of the poem without a break down. These lines are in the following quotation printed in italics; the entire extract being the first 6 lines of the last page :—

They were a chekked bothe two
And neyther of hym myght out goo
And wyth the noyse of themwo *Caxton*
J Sodeynly awoke anon tho
And remembryd what I had seen
And how hye and ferre I had been

It should be noticed that Caxton has here placed his name in the margin to make known his responsibility to his Readers. The position of his name there has long puzzled Bibliographers.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 13).—*Perfect*, and clean. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches. Ratcliffe's copy.

2. Cambridge. *Public Library.—Imperfect*, wanting ♭ iij and 4. Slightly stained. Measurement, $11 \times 7\frac{1}{2}$ inches. In manuscript "R. Johnson p^{d} iiij^{d}."

3. Vienna. *Imperial Library.—Perfect*, and clean, but slightly torn. Measurement, $10\frac{1}{2} \times 7\frac{1}{8}$ inches.

4. Earl Spencer.—*Perfect*, with original blank at beginning. Sig. ♭ 5 is in duplicate. In manuscript £6 6s. Measurement, $11\frac{1}{8} \times 7\frac{7}{8}$ inches. From Ratcliffe's library.

A fragment is in the British Museum (C. 18. e. 2).

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 3542	R. Harley	——	T. Osborne.
1773	2281	J. West	4 5 0	J. Ratcliffe.
1776	1014	J. Ratcliffe	2 15 0	——
—	1515	Ditto	3 16 0	——
1792	208	Right Hon. D. Daly	12 10 0	George III.

No. 59.—The Curial. *"Translated thus in Englysshe by wylliam Caxton." Without Printer's Name, Place, or Date.* (1484?)

Collation.—A 3^n, signed j, ij, and iij, without any blanks. In all 6 leaves.

Typographical Particulars.—There is no title-page. The Type is entirely No. 4*. The lines, which are spaced to an even length, measure $4\frac{7}{8}$ inches, and there are 38 to a full page. Without catchwords or folios.

The Text begins on sig. j recto,

Here foboweth the coppe of a lettre whyche maiſtre Alayn Charetier wrote to hys brother/ whyche deſired to come dwelle in Court/ in whyche he reherſeth many myſeryes ⁊ wretchydneſſes

The "Curial" finishes on the 6th recto,

to god I comande the by thys wrytyng whyche gyue the hys grace / Amen

Thus endeth the Curial made by mayſtre Alain Charretier Tranſlated thus in Engliſſh by wylliam Caxton

On the verso Caxton has given us the translation of a ballad, written by Alain Chartier, consisting of 28 lines. It has a burthen:—"Ne chyer but of a man Joyous" and commences thus:—

Ther ne is dangyer / but of a vylayn
Ne pryde / but of a poure man enryched

The Text ends on same page,

Ther is no ſpeche / but it be curtoys
Ne preyſyng of men / but after theyr lyſt
Ne chyer but of a man Joyous

Caxton

MANUSCRIPTS.—*Harl.* 1883; dated 1444. The fifth tract in this volume is entitled, "De vita curiali detestanda itaqȝ miseriis plena" and commences, "Suades sepius et hortaris vir discrete et carissē frater vt tibi ad vitam curialē anhelanti ingressū locūqȝ pparem." This is the original Latin of Caxton's tract. *Lansd.* 380, early 16th Century, a book of ballads. On fol. 218 verso is—

"Ballade faicte et composee par le doulx poete maistre Alain charretier

"Il nest dangier que de vilain
"Norgueil que de poure enrichy

Ending,

"Ne puissance au nait enuie
"Ne chiere que domme Joyeux"

There is a French version of the "Curial" in a volume of the author's works in the *Bib. Imp.*, $7274^{2\text{-}2}$, beginning thus, "Tu me admonestes et enortes souvent homme eloquent et mon frere tres aime" *Les Msc. Franç.* vol. vii. page 255; and probably another in $7215^{2\text{-}2}$.

REMARKS.—Caxton translated the Curial from the French, "for a noble and virtuous Erle" probably Lord Rivers, who was beheaded at Pomfret, on June 13th, 1483. But the Translator of the ballad printed at the end of his book by Caxton is not known; although the original Author was, as shown by the above quotation, Alain Chartier.

It appears probable that Alain Chartier wrote or translated his own Latin tract into French, copies of which appear very rare. In *Harl. MS.* 1883, 7th Treatise, is a tract bearing the same name, but altogether different in treatment. It ends thus "Explicit tractatus de miseria curialiū Editus per venerabilem virū dñm Eneam Siluium de picolominibus de Senis poetam laureatū regium secretariū Colēdissimū."

Alain Chartier, born in Normandy about 1386, earned for himself the appellation of "excellent orateur, noble poëte, et très-renommé rhétoricien." He held the office of "Secretaire de la Maison" to both Charles VI and Charles VII. He died about 1457. The most complete editions of his works are those by Galiot du Pré, 16mo., Paris, 1529; and by Duchesne, 4to., Paris, 1617. In the former, however, is an error which has led to some confusion, as "Livre de l'Esperance" is there entitled "Le Curial," the real Curial being a much shorter piece, and totally different in design. By the "Curial" being addressed to his brother it is supposed to have been written by Alain to Jean Chartier, known as the Author of "Histoire de Charles VII." As an instance of the great repute, in which the writings of Chartier were held in his age, it is reported that Margaret the wife of the Dauphin of France, afterwards Louis XI, finding him one day asleep in his chair kissed his lips to the great astonishment of her attendants. "Je ne baise pas la personne mais la bouche dont estoient sortes tant de beux discours" she exclaimed.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 17).—*Perfect*, but rather soiled. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches. Ratcliffe's copy. Bound up originally with Caxton's "Book of Fame."

2. Earl Spencer.—*Imperfect*, wanting the 1st leaf, which, however, is supplied in beautiful facsimile. Much cropped. Measurement, $8\frac{1}{4} \times 5\frac{7}{8}$ inches. For an account of the purchase of this volume see Dibdin's *Literary Remains*, vol. i, page 498.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 1549 ...	R. Harley	—— ...	Osborne, Bookseller.
1773 ...	2284 ...	J. West.....	3 0 0 ...	J. Ratcliffe.
1776 ...	1422 ...	J. Ratcliffe	2 2 0 ...	George III.
1787 ...	565 ...	Edwards, Bookseller	5 5 0 ...	——

No. 60.—Troylus and Creside. *Folio. Without Printer's Name, Place, or Date.* (1484?)

Collation.—a b c d e f g are 4^{ns}, the first leaf of a being blank; h a 5^{n}; i k l m n o are 4^{ns}; p a 3^{n}, with the last 2 leaves blank. In all 120 leaves, of which 3 are blank.

Typographical Particulars.—There is no title-page. The Type throughout is No. 4*. Each page contains 5 stanzas of 7 lines each, with a blank line between each stanza. A space of sometimes 3 and sometimes 4 lines in depth has been left at the beginning of each book for the insertion of initials. Without folios or catchwords.

Commencing with a blank leaf, the poem follows on sig. a ij recto, with space for a 3-line initial.

The Text begins thus:—

t He double sorow of Troylus to telle
Kyng Pryamus sone of Troye
In louyng / how hys auentures felle
From woo to wele / and after out of Joye
My purpos is / or that I parte froye

Book I ends on sig. b 8 verso; Book II on f j recto; Book III on h 10 recto; Book IV on m j recto; Book V on p 4 recto. On sig. p 4 recto is also Chaucer's dedicatory stanza to the "Moral Gower."

The Text ends on the same page,

Thou one and twoo / and thre eterne a lyue
That regneſt ay in thre twoo and one
Incircumſcript / & al mayſt circumſcryue
Us from vnſyble and Inuyſyble foon
Defende & to thy mercy euerychone
So make vs Jheſu for thy mercy dygne
For loue of mayden / & moder thyn benygne

Here endeth Troylus / as touchyng Creſede

Explicit per Caxton

MANUSCRIPTS of this poem abound. In the British Museum there are *Harl.* 1239, 2280, 2392, and 3943.

REMARKS.—A good account of the source of this poem, and a comparison between it and Shakspere's "Troilus and Creside," with which, however, it appears to have little connection, will be found in Bell's edition of Chaucer's Works.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 10).—*Perfect*, slightly stained. Measurement, 11 × 7⅜ inches. Autograph (16th Century), "Jane Dudley."

2. THE SAME. *Grenville Library* (11589).—*Imperfect*, wanting sig. p j, which is supplied in facsimile. Very large and clean. Measurement, 11 × 7⅞ inches. Autograph, "Wm. Herbert 1774."

3. OXFORD. *St. John's College.*—*Perfect*, with two original blanks at end. In good state, but much cropped. Measurement, 9½ × 7¾ inches. In manuscript, "Ex dono Gulielmi Paddy, Equitis"

4. EARL SPENCER.—*Imperfect*, wanting part of sig. a ij; h j; m iiij and 5; all p. Stained, and wormy. Measurement, 10 × 7 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 3543 ...	R. Harley	——	... Osborne, Bookseller.
1773 ...	2280 ...	J. West	10 10 0	... George III.
a 1776 ...	1424 ...	J. Ratcliffe (*i.*)	2 0 0	... W. Herbert.
a 1814 ...	436 ...	J. Towneley (*i.*)	252 2 0	... Marquis of Blandford.
a 1819 ...	972 ...	Marquis of Blandford (*i.*)	162 15 0	... G. W. Taylor.
a 1823 ...	I. 480 ...	G. W. Taylor (*i.*)	66 3 0	... Rt. Hon. T. Grenville.

No. 61—THE LIFE OF OUR LADY. *Folio.* *"Enpryntyd by Wyllyam Caxton."* *Without Place or Date.* (1484?)

COLLATION.—Two unsigned leaves; a b c d e f g h i k l are 4^{ns}; m a 3^{n}, the last leaf being blank. In all 96 leaves, of which 1 is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 4*. A page has 5 stanzas of 7 lines each, the space of 1 line being left between each stanza. The lines in the prose part measure almost 5 inches. Without catchwords or folios. Space left for the insertion of initials 1 to 3 lines deep, with directors.

The Text begins, with space for a 3-line initial, on the recto of the 1st leaf,

> t His book was compyled by dan Johan lydgate monke of burye /at the excitacion and styrynge of the noble and victorious prynce / kyng harry the fyfthe / in thonoure glorye & reuerence of the byrthe of our moste blessyd lady/ mayde wyf / and moder of our lord Jhesu cryst / chapytred as folowethe by this table

The table follows immediately, finishing with 9 lines on the verso of the 2nd leaf. The poem commences on sig. a j recto, with space for a 2-line initial,

> o Thougtful herte plungyd in distresse
> With sōbre of slouth this long wynters nyght

On the lower half of the 4th verso of sig. m,

> Here endeth the book of the lyf of our lady
> made by dan Johan lydgate monke of bury /
> at thynstaunce of the moste crysten kynge /
> kyng harry the fyfth
>
> Goo lityl book and submytte the
> Unto al them / that the shal rede
> Or here / prayeng hem for charite
> To pardon me of the rudehede
> Of myn enpryntyng / not takyng hede
> And yf ought be doon to theyr plesyng
> Say they thyse balades folowyng

The Text ends on the 5th recto of sig. m, the whole page being as follows:—

> Sancte & Indiuidue trinitati / Jhesu cristi crucifixi
> humanitati gloriose beate marie virgini / sit sempi
> terna gloria/ ab omni creatura / per Infinita secu
> lorum secula / Amen

Unto the holy and vndeuyded trynyte
Thre persones in one veray godhede
To Jhesu crist crucefyed humanyte
And to our blessyd ladyes maydenhede
Be geuyn laude and glorye in veray dede
Of euery creature / what someuer he be
World withouten ende / amen say al we

Benedictum sit dulcissime nomen Jhesu crysti/ ⁊
glorioßissime marie matris eius ineternū ⁊ vltra
Nos cum prole pia benedicat virgo maria Amen

Blessid be the swettest name of our lord
Jhesu crist / and most glorious marie
His blessyd moder / with eternal accord
More than euer / tendure in glorye
And with hir meke sone for memorye
Blesse vs marie / the most holy virgyne
That we regne in heuen with the ordres nyne

Enprynted by Wyllyam Caxton

A blank leaf completes the volume.

Manuscripts.—*Harl.* 3862, and *Cotton* App. viii, early 15th Century, agreeing with the text of Caxton, but not divided into chapters. *Harl.* 629, 1304, 2382, 3952, 4011, 5272, are all 15th Century manuscripts, agreeing, with the exception of slight variations, with Caxton, and divided into 87 chapters. *Addit.* 19452, and *Arundel* 168, imperfect copies, 15th Century. *Harl.* 222, Historia de vitâ B. Marie Virginis; written 1280. A French metrical life, in no way resembling this poem.

Remarks.—"The Lyf of our ladye" appears to have enjoyed, for a long period, considerable popularity. It was composed, as the manuscripts and printed edition both tell us, by John Lydgate, at the excitation of King Henry V. The envoy commencing, "Goo lytyl booke," is doubtless a specimen of Caxton's own powers of versification, as perhaps are also the two ballads which follow it. Although the division of the poem into chapters by Caxton does not agree with any of the above manuscripts, yet he probably had a copy so divided, for, as we have seen, the original poem was not chaptered at all, and later Scribes would divide it after their own judgment.

It would have surprised our worthy Printer could he have foreseen the grave charges of carelessness to be brought against him in future ages with reference to this

production. Ames gives a very slight account of "The lyf of oure Ladye," but, so far as it goes, it is correct. Herbert enlarged Ames's Article, but unfortunately wrote his description from a copy deficient 8 leaves in the middle of the poem, an imperfection which, notwithstanding the consequent irregularity of signature, he ascribes to carelessness on the part of Caxton; and, worse still, makes Caxton himself confess that he was aware of the blunder he had made before the conclusion of the printing, but thought that to ask the Reader's pardon was sufficient reparation; a conclusion drawn from the deprecatory stanzas quoted above, beginning, "Goo lityl book"—a style of "envoy" very common to all Writers of that age. Then follows Dr. Dibdin, who, as usual, did not make an independent examination, but was content with reprinting his predecessor's remarks. The paragraph reads thus:—"This [the omission of several chapters] must be attributed to carelessness, which Mr. Caxton himself ingenuously acknowledges in one of the concluding stanzas."—*Typ. Ant.* vol. i, page 340, and *Bib. Spenc.* vol. iv, page 333.

Both Herbert and Dibdin give the heads of all the chapters in this poem, excepting, of course, those contained in the 8 missing leaves of their copy. These are, therefore, supplied here from the table, which differs slightly from the heads in the body of the work.

How the chyef temple of rome fyl the nyght of crystes byrthe/ and other wonderful tokenes capitulo L
How the nyght of cristes byrthe a welle in rome ranne oyle capitulo Lj
How the senatours of rome wolden haue holden Octauyan theyr emperour as for her god capitulo Lij Liij
How the romayns whan they had domynacion ouer alle the world made an ymage & callyd hit theyr god capitulo Liiij
How wyse sybyle tolde to the senate of rome the byrthe of cryst capitulo Lv
How the prophetes prophecyed the byrthe of cryst capitulo Lvi
A questyon assoyled whiche is worthyest of kyng wyne or woman capitulo Lvij

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 18).—*Perfect*, and in fair condition. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches.

2. Oxford. *Bodleian.*—*Perfect*, slightly stained, and much scribbled over. Measurement, $11 \times 7\frac{3}{4}$ inches.

3. The same. *Exeter College.*—*Imperfect*, wanting half of the leaves signed **g ij, iij,** and **iiij**. Bound up with "Boethius" and "Cathon." Measurement, $10 \times 7\frac{1}{2}$ inches.

4. Glasgow. *Hunterian Museum* (A. 7. 17).—*Imperfect*, wanting the first 2 leaves. Stained. Measurement, $10\frac{3}{8} \times 7\frac{1}{2}$ inches. Ratcliffe's copy.

5. Earl Spencer.—*Imperfect*, wanting the first 2 leaves; g 8; all h except h 8. These are supplied in facsimile. Many leaves mounted and mended. Measurement, $10 \times 7\frac{5}{8}$ inches. Obtained from the library of Mr. Gilchrist, for £130.

6. The Rev. Thomas Corser.—*Imperfect*, wanting the first 3 and the last 6 printed leaves. Measurement, $10\frac{1}{4} \times 8$ inches. Old Autograph, "Samuel John Gerson."

7. W. Tite, Esq.—*Very imperfect*, wanting 30 leaves, which are supplied in beautiful facsimile. Autograph of "W. Herbert April 1773." Measurement, $9\frac{7}{8} \times 7$ inches.

Two poor *fragments* in the Douce collection were extracted from the old binding of a "Cathon;" a leaf was also taken from the covers of the St. Albans "Boethius," and is now in the library of King Edward VI Grammar School of that town.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 1545	R. Harley	——	Osborne, Bookseller.
a 1773	1862	J. West (*i*).	2 12 6	W. Herbert.
1775	1218	J. Ratcliffe (*i*.)	4 4 0	J. Hunter.
1798	7113	R. Farmer (*i*.)	2 15 0	——
1812	3257	Duke of Roxburghe (*i*.)	49 0 0	——
1816	309	J. Lloyd (*i*.)	36 15 0	——
b 1819	2766	Marquis of Blandford (*i*.)	17 0 0	——
b 1852	1200	E. V. Utterson (*i*)	32 0 0	Rev. T. Corser.
a 1859	575	Anonymous (*i*. 30)	41 0 0	W. Tite.

No. 62.—The Life of the holy and blessed Virgin Saint Winifred. *Folio. Without Printer's Name, Date or Place.* "*Reduced in to Englysshe by me William Caxton.*" (1485?)

Collation.—a and b are $4^{ns} = 16$ leaves, of which the 1st is blank.

Typographical Particulars.—There is no title-page. The Type is entirely No. 4*. There are 38 or 39 lines to a full page, and they are spaced to an even length, measuring $4\frac{5}{8}$ inches. Space is left at the beginnings of chapters for the insertion of 3-line initials. Without folios, or catchwords.

Commencing with a blank leaf, the Text follows on sig. a ij,

¶ Here begynneth the lyf of the holy ⁊ blessid vyrgyn saynt Wenefryde /

I N the west ende of grete Britayn / whiche now is cal lyd Englond is a prouynce whiche is named walys /

On sig. ℏ 6 recto,

¶ Thus endeth the decollacion / the lyf after / and the tranſlacion of ſaynte Wenefrede virgyn and martir / whiche was reſted after that her hede had be ſmyten of the ſpace of xv yere / reduced in to Englyſſhe by me William Caxton /

On the verso commences the Commemoration of St. Winifred, with a Latin hymn, collects, epistle, and gospel :—

¶ Gaude Wenefreda pura / virgo iuuentutis iura dei dans

The Text ends, with 10 lines on the recto of sig. ℏ 8, the verso being blank,

celebramus tranſlacionem / cunctorum adipiſci mereamur peccatorum remiſſionem / Per dominum noſtrum / et cetera /

Manuscripts.—*Cotton, Claud.* A v (circa 1100), Latin. "Incipit uita scē Wenefrede ūginis et martyris." This Life is attributed to St. Elerius, "Britañum Monachum An° 660," but apparently on account only of the statement therein that he was the Confessor of Saint Winifred. It differs, in many important particulars, from Caxton, and is more brief, being, of course, without the account of the translation of her relics, in 1138, to Shrewsbury, and the Latin commemoration instituted in 1380 by Archbishop Arundel.

Remarks.—The omission of all notice of St. Winifred by the early historians is remarkable, as the date generally assigned to her decollation is the 7th Century. As a Welch Saint she was probably unacceptable to the Normans and Saxons. However, amends were made in the 14th and 15th Centuries, when no pilgrimage to the North was more popular than that to the Holy Well of Saint Winifred, attributable to the wonderful cures effected by the waters of the Chalybeate Spring which gushed out of the earth on the spot where fell the head of the Virgin and Martyr.

There are considerable discrepancies in the history of this Saint, as here narrated, when compared with Jehan de Vignay's account of her in the "Golden Legend." In the "Polychronicon" Higden adds a few particulars not found in either of the above authorities (see Caxton's edition, sig. 7 4 verso): we there read of the awful deaths which overtook all the Children of the Virgin's Persecutor, Prince Cradoche.

Caxton's original was probably the Life of Saint Winifred, compiled by Robert, Prior of Shrewsbury, in 1140, and written in Latin. There were accounts of this Saint in Welch (Llwyd, in his account of Welch manuscripts, mentions two), but Caxton has given us no reason for supposing that he understood that language. It is very unlikely that the Life of a Welch Saint would be found in a French guise, and it therefore seems most probable that this is a genuine translation from the Latin, by Caxton. Unfortunately no manuscript of Robert of Shrewsbury can be found to settle the point.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 19).—*Perfect*, Slightly stained. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches. Originally bound with "Book of Fame" and "Curial."

2. Lambeth. *Archiepiscopal Library.*—*Imperfect*, wanting the last leaf. Much soiled and torn. Bound in a very dilapidated volume of manuscript. Measurement, $11\frac{5}{8} \times 8\frac{1}{2}$ inches.

3. Earl Dysart.—*Perfect*; has the blank leaf at the beginning slightly stained. The Harleian copy, with Osborne's price, £1 1s, on fly-leaf. Measurement, $11\frac{1}{4} \times 7\frac{3}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 411 ...	R. Harley	——	... Osborne, Bookseller.
1748 ...	963 ...	Osborne, Bookseller	1 1 0	... Rev. J. Brereton
1773 ...	1864 ...	J. West	5 5 0	... J. Ratcliffe.
1776 ...	1422 ...	J. Ratcliffe	2 17 0	... George III.

No. 63.—The noble Histories of King Arthur and of certain of his Knights. *Folio.* "*Enprynted in thabbey of westmestre, the last day of Juyl the yere of our lord M CCCC lxxxv.*"

Collation.—The prologue and table take up a 4^{n} and 5^{n}; the 1st leaf in the 4^{n} is blank, the next 3 are signed ij, iij, iiij; the first 4 leaves only of the 5^{n} are signed v, vj, vij, viij; a b c d e f g h i k l m n o p q r s t u x y z ꝛ A B C D E F G H I K L M N O P Q R S T U X Y Z aa bb cc dd are 4^{ns}; ee is a 3^{n}. In all 432 leaves, of which 1 is blank.

Note.—Sig. S iij is printed R iij, and T ij is printed S ij.

Typographical Particulars.—There is no title-page. The Type throughout is No. 4*. The lines are spaced out to an even length of $4\frac{5}{8}$ inches, and 38 make a full page. Without folios, head-lines, or catchwords. Initials in wood of 3 to 5 lines in depth.

Commencing with a blank leaf, Caxton's prologue follows on sig. ij, with a 3-line initial in wood. (See Plate XLIII). The Text begins thus :—

> After that I had accomplyſſhed and fynyſſhed dyuers hyſtoryes as wel of contemplacyon as of other hyſtoryal and worldly actes of grete conquerours ꝛ prynces / and alſo certeyn bookes of enſaumples and doctryne /

This prologue, which is divided into two chapitres, finishes on sig. iij recto,

> chapytres / as more playnly ſhal folowe hereafter /

On the verso the table commences, finishing on the 18th verso.

The history follows on sig. a j, with a 5-line initial H, in wood,

¶ Capitulum primum

It befel in the dayes of Uther pendragon when he was kynge of all Englond / and so regned that there was a myzty duke in Cornewaill

The Text ends on the recto of the 6th leaf of sig. ee, the verso being blank.

¶ Thus endeth thys noble and Joyous book entytled le morte Darthur / Notwythstondyng it treateth of the byrth / lyf / and actes of the sayd kyng Arthur / of his noble knyghtes of the rounde table / theyr meruayllous enqueltes and aduentures / thachyeuyng of the sangreal / & in thende the dolorous deth & departyng out of thys world of them al / whiche book was re duced in to englysshe by syr Thomas Malory knyght as afore is sayd / and by me deuyded in to xxj bookes chapytred and enprynted / and fynysshed in thabbey westmestre the last day of July the yere of our lord / M / CCCC / lxxxv /

¶ Caxton me fieri fecit

Remarks.—There does not appear to be any trace in the collections of the British Museum, or elsewhere, of a manuscript of Sir Thomas Malory's text. Of Sir Thomas himself, all we know is contained in the last sentence of his own book—"This book was ended the ninth year of the reign of King Edward the fourth by Sir Thomas Malory, Knight;" that is about 1470. Caxton tells us in his prologue, that Sir Thomas had "reduced it from certain books in French." These books, judging from the conduct of the story, were the celebrated romances of Merlin, Launcelot, Tristram, the Quest du S. Graal, and Mort Artus, on the origin of which romances very little appears to be known, though much has been written. Manuscript copies of all of them are in the British Museum. Caxton's edition was reprinted several times, the last being the well-known 4to volume edited by Robert Southey, who has prefixed a learned dissertation on the rise and development of the story. A very interesting essay upon the character, epoch, and authors of the various Romances of the Round Table is contained in *Les Msc. Franç.*, par M. Paris, vol. i, page 160. See also the introduction of Thomas Wright to his reprint of the 1634 edition, entitled *The History of King Arthur*. 3 vols. 8vo. London, 1858. Also *Les Romans de la Table ronde et les Contes des anciens Bretons*, par M. le Vicomte Hersart de la Villemarqué. 8vo. Paris, 1860.

EXISTING COPIES.

1. Earl of Jersey.—*Perfect*, and in fair condition. From the Harleian Library. Measurement, $11\frac{3}{8} \times 8$ inches.

2. Earl Spencer.—*Imperfect*, wanting l j; r 7 and 8; T iiij and 5; ee ij, iij, 4, 5, and 6, all of which have been supplied in beautiful facsimile. Clean, and free from manuscript notes. Measurement, $11\frac{1}{8} \times 8$ inches.

The copy ascribed by Mr. Botfield, in his account of the Cathedral Libraries of England, to the Chapter Library of Lichfield, is the edition by Thomas East.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698 ...	136 ...	Dr. F. Bernard	—— ...	——
1743 ...	III. 372 ...	R. Harley	—— ...	Osborne, Bookseller.
1748 ...	— ...	Osborne, Bookseller	5 0 0 ...	Bryan Fairfax.
1756 ...	2022 ...	Bryan Fairfax	2 12 6 ...	Francis Child.
1816 ...	1888 ...	J. Lloyd, *Wygfair (i.)*	320 0 0 ...	Earl Spencer.

No. 64.—The Life of the noble and christian Prince, Charles the Great. *Folio.* "*Explicit per William Caxton.*" *Without Place.* "*Enprynted the fyrst day of decembre / M CCCC lxxxv.*"

Collation.—a b c d e f g h i k l m are 4ns. In all 96 leaves, of which a j and m 8 appear to have been blank. The last leaf, however, may have had the device.

Typographical Particulars.—There is no title-page. The Type is all No. 4*. The pages have two columns, with 39 lines to a column. The lines, which are spaced to one length, measure $2\frac{3}{8}$ inches. Without folios or catchwords. Wood-cut initials 3 lines deep.

Commencing with a blank leaf, the prologue of the French Translator follows, on sig. a ij, with a 3-line printed initial. The Text begins thus:—

Sayn̄t Poul doctour of verȳte sayth to vs that al thynges that ben re-
ſomme werkes haultayne doon ⁊ cōmpſed by their grete ſtrength ⁊ ryght ardaunt courage / to the
duced by wrytyng / ben wryton exaltacyon of the crysten sayth

* * * * * * * * * * *

This preface finishes with 5 lines down the first column of the verso, and is followed by Caxton's prologue, in the same column, which is finished on the 26th line of the opposite column. (See Vol. I, page 177).

Thenne / for as moche I late had fynyſſhed in enprynte the book of the noble ⁊ vyctoryous kyng Arthur fyrſt

On sig. a iij recto commences the table, which finishes on the second column of a 5 verso.

Thenuoye of thauctor ca x

¶ Explicit

On sig. a 6 recto, at the head of the page,

AS it is redde in thystory es of the troians / After the destructyon of the noble cyte of Troye / there was a godogelylus / the iij Hylpericus ⁊ the fourth Godamarus / The fyrst agabondus replenyssheb of al inyquyte put to deth by swerd

On m 7 verso, 4 lines from the bottom of the first column, begins Caxton's epilogue, which concludes in the second column.

The Text ends with the following colophon, of which a facsimile is given in Plate XLIII.

Whyche werke was fynyssheb in the reducyng of hit in to englyssbe the xviij day of Juyn the second yere of kyng Kychard the thyrd / And the yere of our lord M CCCC lxxxv / And enprynted the fyrst day of decembre the same yere of our lord ⁊ the fyrst yere of kyng Harry the seuenth /

¶ Explicit p william Caxton

Remarks.—Histories and Romances of "Karlemaine," in French and in Latin, in prose and in verse, existed so early as the 12th and 13th Centuries. These became incorporated later in the general histories, such as the "Speculum Historiale," the "Fleur des Histoires," &c. The compilation of the romance under notice is recounted by the anonymous Author himself in his preface and envoye. From these we learn that Henry Bolomyer, Canon of Lausaune, regretting the existence of several "disjoined" accounts of Charles the Great, "excited" our anonymous Author to compile a continuous history of the first Christian King of France. This he did, and the sources of his narration, as well as the contents, cannot be described better than in his own words, thus translated by Caxton (sig m, 7 recto), "it is so that at the requeste of the sayd venerable man to fore named Maister henry bolonnyer chanonne of lausaune J haue been Incyted to translate & reduce into Frensshe the mater tofore reduced. As moche as toucheth the fyrst & the thyrd book / J haue taken & drawen oute of a book named myrrour hystoryal for the moost parte / & the second book J haue onely reduced it out of an olde romaūce in

frensshe.—"The fyrst book spekyth of the begynnyng of fraunce / and of the fyrst crysten kyng of fraunce / whyche was named Cloys" . . (sig. m 6 verso). "The second book spekith of the batayle that Olyuer dyd ayenst Fyerabras the meruayllous geaunte." . . "The iij book speketh how by reuelacyon of saynt James Charles went and conquerd Spayne and galyce . . and fynably of the trayson of Gauellon by the whyche the deth of Rolland was pyetous / the deth of Oliuer dolorouse . . and fynably the deth of Charles themperour."

On comparing the first and last books of the text under notice with the chapters devoted to Charlemagne, in Verard's edition of the *Speculum Historiale*, (vol. iv, book 25,) it is evident that the Compiler did not confine himself to the account of Vincent de Beauvais. The Second Book, he tells us, was . . from an old Romance in French; perhaps the same as is still extant in *Royal MS.* 4. C. XI. 10, or the manuscript in the Imperial Library, Paris, No. 6795.

It is the French compilation of Henry Bolomyer which Caxton was requested by "some persons of noble estate and degree"—"my good singular lords and special masters" as he calls them—to reduce into English. Among these his good friend Master William Daubeny, Treasurer of the King's Jewels, who is the only one mentioned by name, seems to have most influenced him.

The only EXISTING COPY at present known is in the British Museum, King's Library (C. 10. b. 9).—It is *perfect*, and in excellent preservation. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 2537 ...	R. Harley.....	—— ...	Osborne, Bookseller
1773 ...	4092 ...	J. West.....	13 0 0 ...	J. Ratcliffe.
1776 ...	1216 ...	J. Ratcliffe	4 4 0 ...	George III.

No. 65.—THE KNIGHT PARIS AND THE FAIR VIENNE. *Folio.* "*Explicit per Caxton. Westminster. December 19th*, 1485."

COLLATION.—a b c are 4^{ns}, d and e 3^{ns} = 36 leaves, of which the last only is blank.
Note.—d j is misprinted c i.

TYPOGRAPHICAL PARTICULARS.—There is no title page. The Type is all No. 4*; in double column, the lines being spaced to an even length, and measuring $2\frac{3}{8}$ inches; 39 lines to a column. Without folios or catchwords. Wood-cut initials.

The Text begins on sig. a j recto,

¶ Here begynneth thystorye of the noble ryght valyaunt & worthy knyght Parys / and of the fayr Vyēne / the daulphyns doughter of vyennoys / the whyche suffred many aduersytees bycause of theyr true loue or they coude enioye the effect therof of eche other /

IN the tyme of kynge Charles of Fraunce the yere of our lord Jhesu Cryst M CC lxxj / was in the londe of vyennoys a ryche baron daulphyn and lord of the lond that was named syr Godefroy map or ought to haue / The sayd daulphyn thenne and this noble lady dyane were vij yere to gydre wythoute yssue that moche they desyred to haue / and prayed our lord bothe nyght & day that they myght haue chyldren play saunt and redy to hys deuyne seruyce / and our lord thorugh hys benygnyte herde theyr prayer / and after hys playsyr gaf vnto them the viij yere of theyr maryage a ryght fayr doughter for the whyche / grete gladnes & Joye was made thorugh all the daulphyns londe / and the chylde was baptysed with grete honour

* * * * * * * * * *

The Text ends thus, on sig. e 5 recto, with 16 lines in the first column,

map accompanye them in the perdurable glorye of heuen Amen /

¶ Thus endeth thystorye of the noble and valyaunt knyght parys / and the fayr vyenne doughter of the doulphyn of Vyennoys / translated out of frensshe in to englyssh by wyllyam Caxton at westmestre fynysshed the last day of August the yere of our lord M CCCC lxxxv / and enprynted the xix day of decembre the same yere / and the fyrst yere of the regne of kyng Harry the seuenth /

¶ Explicit p Caxton

MANUSCRIPTS.—There does not appear to be any manuscript of this romance in the British Museum. In the Imperial Library, Paris, there are the following: 1981, 7554, 7554^{2}, and 7554^{22}. In the Library of the Arsenal is also one, 236.

REMARKS.—Although frequently copied in manuscript, and often printed in the 15th and 16th Centuries, there are few romances so rare as "Paris and Vienne." Translated into the "langage provençal," from the original composition, which was in "Catalane," it was turned into Latin, French, Italian, Flemish, and English. The French, which was the translation Caxton used, was accomplished about the beginning of the 15th Century, by Pierre de la Sippade, of Marseilles. The first printed edition was in Italian, at Trévise, 1482; the second, Caxton's, 1485. G. Leeu, at Antwerp, 1487, brought out two impressions, one in German and one in French. Wynken de Worde made an early reprint of Caxton's edition. The admiration which Jean de Pins, Bishop of Rieux, one of the most elegant scholars of his age, conceived for this romance, induced him to turn it into Latin, for the instruction of the children of his friend the Chancellor Duprat. It was printed in 1516. The Jesuit Charron, in his Memoirs of Jean de Pins. (*Avignon.* 8vo. 1748) speaks thus of this romance—"As for children, it would be impossible to find a work more fitted to imbue the mind with correct taste and elegance of style, to influence their characters by the wisdom of its reflections, or to forearm their hearts against those assaults of passion which blindly precipitate the young into the abysses of misery. The work is truly admirable. The situations are so interesting and the dénoûment so happy that their conception would reflect honor on the best writers of the most renowned ages." (See *Histoire du Chevalier Paris et de la belle Vienne.* 8vo. Paris, 1835).

The only EXISTING COPY is in the British Museum, King's Library (C. 10. b. 10.)—It is *perfect* and in good preservation. Measurement, $10\frac{3}{4} \times 7\frac{5}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 3511	R. Harley	——	Osborne, Bookseller.
1773	2482	J. West	14 0 0	George III.

No. 66.—THE GOLDEN LEGEND. *Largest Folio. Second Edition. Small Head-lines.* (1487?)

COLLATION.—The same exactly as the 1st edition, with the exception of sigs. ✠ and ✠, in which appears the following variation:—

FIRST EDITION.	SECOND EDITION.
sig. ✠, 6 leaves sig. ✠, 2 „ (unsigned) 1 „ } = 9 leaves.	sig. ✠ = 8 leaves, signed to ✠ iiij, and followed by sig. aa.

In order to get the matter of the two signatures into one, the 16 pages of ✠ in the 2nd edition are all made a line longer than in the first. This arrangement was evidently considered as an improvement, and therefore was later in point of time than the edition in which it does not occur.

Typographical Particulars.—These in the main are identical with the edition already described, the chief peculiarity being that the head-lines of the pages and the head-lines of the various lives, which in the 1st edition are all in Type No. 3, are in the 2nd edition all in Type No. 5. We must also notice that in places (*e. g.* sig. ✠ j recto) the large capital letters, used in Type No. 6, make an accidental appearance in the head-lines, where they were occasionally used instead of quadrats. This evinces a much later period for the impression than the 1st edition. The different appearance of the two editions is shown in Plate XL.

Remarks.—The absence of any complete copy, or indeed of any copy having prologues or colophon, suggests the idea that certain sheets only may, for some reason, have been reprinted to supply deficiencies; if so, the reprint is so extensive, that, for the sake of accuracy, it is better to look upon it as a separate edition.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 11 d. 8).—sigs. ꝛ to 9; ✠; ff ij and iij; G to aa, except M iiij and T iij, are bound up in the volume already described under the 1st edition.

2. Cambridge. *Public Library* (AB. 1 6).—*Very Imperfect*, consisting of the two editions, which taken separately may be thus described.

The 1st edition has sigs. a b c d e f g h i k l m n o p q r s t A B C D E.

Of the 2nd edition there are sigs. u ꝛ p 3 r 9 f G H I K L M N O P Q R S T U ✠ aa bb cc dd ee ff gg hh ii. Stained and mended. All the cuts are daubed with a green wash. Measurement, $15\frac{3}{4} \times 11$ inches, being uncut. From Bishop Moore's collection.

3. Oxford. *Bodleian.*—A *large fragment*, consisting of 186 leaves between sigs. q to T, of which ꝛ and s are the 1st edition. Measurement, 13×8 inches.

4. The same. Another *fragment* of 193 leaves from the middle of the work, by far the larger portion being of the 2nd edition. Measurement, $13\frac{7}{8} \times 9\frac{7}{8}$ inches. The book-plate of Francis Douce, who gave many leaves from this to perfect Lord Spencer's copy.

5. Duke of Devonshire. (See 1st edition).

APPENDIX TO TYPE No. 4.

No. 40*.—An Indulgence granted in 1481 by Pope Sixtus V. for assistance against the Turks. *On Parchment.*

This Indulgence, a description of which was accidentally omitted in its proper sequence, is at present represented by two slips of parchment, which were recognised by me when examining the St. Albans "Boethius." (See *ante* page 70).

Originally in one, the document was cut in two pieces by Caxton's Binder, who used them for strengthening the back of the book. They were pasted, one at the beginning and one at the end, down the whole length, inside the boards. When the volume was taken to pieces they were, unfortunately, subjected to the usual soaking in water. This has entirely changed their original appearance, as the print has of course participated in the shrinking of the parchment. From several personal examinations while the volume was in its original state, I am enabled to give the following

Typographical Particulars.—The Type is all No. 4. The lines, which are spaced to an even length, measured 9 inches. The complete document, apparently, contained 13 lines, and the whole of the remaining Text is as follows :—

FIRST SLIP.

. . . aa papa quartus / volens lamen . . . | . . . poſtmodū direpta ciuitate ꝑdrontꝑna in apulia in qua genꝰ crudentatis tam in eccleſias et eccleſialti | . . ſeculares exercuerūt / obuiare cōſiderās ꝙ niſi celeriter conatibꝫ turchoꝝ ipoꝝ qui eciā pniciosꝫ | . . moliūtur ſubt . . it ac eciā ꝙ facultates romane eccleſie ab parādū tā marittimū quā terreſtreꝫ | . . conatibꝫ ob . . ari poſſit non ſufficiāt pro ſpiritualibꝫ tēporalia auxilia / ſine ꝗbꝫ peric . . bꝫ | . . nō poteſt compe . . re coactꝰ ad inſra ſcripta / auctoritate apoſtolica nobis tribuit facultatē prout | . . ns ſanctitatis ſue datis rome . . . anno incarnacionis dominice Milleſimo quadrīgēteſimo oct . | . eſimo pridie nonas decembris po . ptus ſ . anno decimo plenius continetur / Hinc eſt ꝙ nos deuocionibꝫ vt . . | . . . eciā ad hoc conceſſaꝝ cōpetentē quātitatē ſcdm̄ tenorē ipſaꝝ lrāꝝ apoſtolicaꝝ |

SECOND SLIP.

mutare libere et licite . . . . . | . et ſingulorū fidē preſentes ſigilli ꝯmiſſionis indulgēciarū et diſpenſacionū ſancte cruciate qu . . | mus et fecimus appenſione cōm . . iri / Datum die menſis | CCCC . lxxxj . Ac pontificatus prefati ſanctiſſimi domini noſtri do . ini Sixti pape . .

These slips, now measuring each 7¼ × 1 inches, were originally about 11 × 2 inches. They are bound with other fragments of Caxton's Press in the copy of "Boethius," in King Edward VI Grammar School, St. Albans, and are considered unique.

callyd in frenſshe.le liure Royal·that is to ſay the ryal book.or a book for a kyng. For the holy ſcrypture calleth euery man a kyng .whiche wyſely and parfytly can gouerne and dyrecte hym ſelf after vertu . & this book .ſheweth & enſeygneth it ſo ſubtylly.ſo ſhortly·ſo percepuyngly & ſo parfyghtly.that for the ſhort comprehencion of the noble clergye & of the ryght grete ſub ſtaūce.which is compryſed therin. It may & ought to be cal ⁊ led wel by ryght and quycke reaſon aboue al other bookes in frenſshe or in englyſshe.the book ryal or the book for a kyng . & alſo by cauſe that it was made & ordeyned atte requeſt of that ryght noble kyng Philyp le bele kynge of Fraunce .ought it to be called Ryall /as tofore is ſayd.Whiche tranſlacion or re ⁊ ducyng oute of frenſshe in to engliſshe was achyeued.fynyſ ⁊ ſhed & accomplyſſhed the xiij day of Septembre in the yere of thyncarnacyon of our lord.M/CCCC.lxxxiij /And in the ſecond yere of the Regne of Kyng Rychard the thyrd /

Dodo Cardinalis ſancti pauli Lowin/ et Cappella ante ec ⁊ cleſia ſancti Martini de graunde / Cū fuerit.xxij.dñice/ & ſra dñicalis C.quere iſtā Rubricā poſt Deus oim/ & ibi inuenies q̄ miſſa dñicalis debet cantari in ſis iij &c .

¶ Impreſſum ē hoc directoriū cū deſcenſorio eiuſd̄ p William Caxton apud Weſtmonaſteriū prope London /

¶ Quia vero in hō opē non ſcribit aliqua regula niſi ſit vera ſcd̄m ordinale Sarū & bene ventilata/ac peritorū virorū teſti monio ac ſigillis confirmata. Ideo pñs opuſculū vocat Cre ⁊ de michi/ſtā qui predcās regulas memoriter tenet vix pote ⁊ rit errare in ſeruicio diuino/Deo grās/

¶ Caxton me fieri fecit .

PLATE XLIV.

Facsimile.

THE ROYAL BOOK.

[British Museum. C. 10. b. 22.]

The 16 last lines.

DIRECTORIUM SACERDOTUM.

2nd Version 1st Edition.

[British Museum. C. 10. b. 16.]

7 lines from Sig. r 10, recto.

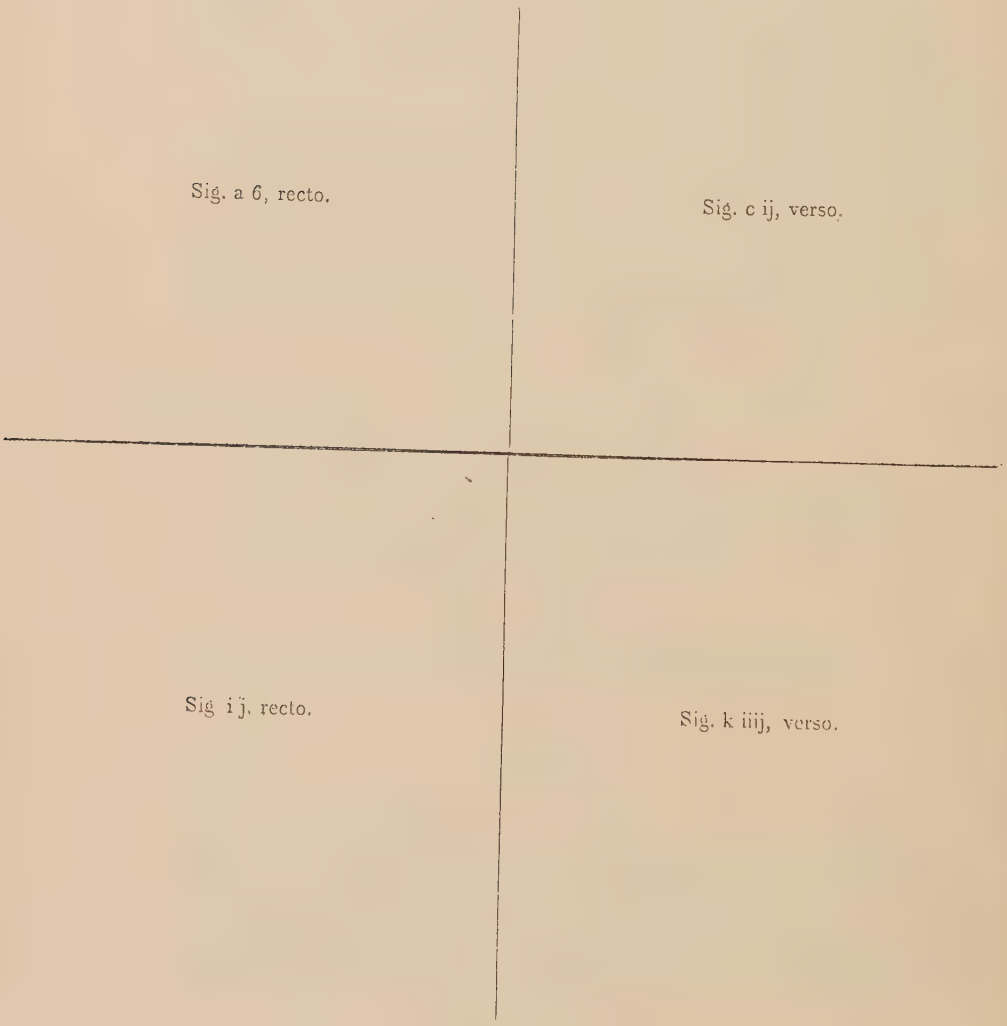
The last 6 lines.

PLATE XLV.

Facsimile.

THE ROYAL BOOK.

[British Museum. C. 10. b. 22.]



thou shalt be dampned And yf thou dye in grace the same houre/Thou shalt be saued/or in the waye of saluacõn/Wherfore it appeith / that lytyl auaylleth the hope of them that sayen that the worlde shal endure moche longe/

¶ Explicit/et hic est finis/per Caxtõ &c

¶ Fynysshed and translated out of frenshe in to englysshe the viij day of Juyn the yere of our lord M iiij C lxxxvj / and the first yere of the regne of kyng harry the vij/And enpryn-ted the xj day of Maye after/ &c

Laus deo

---

praye god for me.and that as long as god wyl yeue you spa ce and power.that ye entende to good werkes & to doo penañ ce. For ye knowe not how longe the tyme shal endure.and he that wyl not whan he may.he shall not whan he wold . And god bi his grace graunte for to gouuerne vs in suche wyse and lyue in thys short lyf that we may come to hys blysse for to ly ue and regne there wythout ende in secula seculorum Amen

¶ Thus endeth the doctrinal of sappence the whyche is ryght vtile and prouffytable to alle cristen men/Whyche is translated out of Frenshe in to englysshe by Wyllyam Caxton at Westme ster fynysshed the.vij.day of may the yere of our lord / M /cccc lxxxx ix

Caxton me fieri fecit

PLATE XLVI.

Facsimile.

BOOK OF GOOD MANNERS.

Public Library, Cambridge.

The Colophon.

THE DOCTRINAL OF SAPIENCE.

Public Library, Cambridge.

The Colophon.

PLATE XLVII.

Facsimile.

SPECULUM VITÆ CHRISTI.

[British Museum. C. 10. b. 15.]

Sig. a 6, recto.

Sig. d ij, verso.

Sig. g 8, recto.

Sig. l 7, verso.

O Gloriosa femina exce[l]
sa super ẽdera qui te cre
auit prouide lactasti sacro vbere
Q uos eua tristis abstulit tu
reddis alma ycomine. ītrent vt
vt astra flebiles celi fenestra fac
ta es Tu regis alti ianua &
porta lucis fulgida vitam datã
p virginem. gentes redempte
plaudite. Gloria tibi domine.
qui natus es de virgine cum
pãe et sancto spiritu ī sempiter
na secula amen. Elegit eam deus et preelegit eam
Et habitare facit eam ī tabernaculo suo:

Go [illegible] yma
ge [illegible] deuoutly [illegible] Pr̄
noster/ [illegible] pp̄
toully beholdyng [illegible] of
ēps pallyon at [illegible]
vj/vij. C [illegible] yeres of pardon

PLATE XLVIII.

Facsimile.

SPECULUM VITÆ CHRISTI.

[British Museum. C. 10. b. 15.]

Four small Wood-cuts from the following pages :—

Sig. n 8, recto.
Sig. o iiij, "
Sig. p j, "
Sig. p ij, "

HORÆ.

[British Museum. C. 35. a.]

Sig. d j, recto.

Sig. m iij, verso.

PLATE XLIX.

Facsimile.

SERVITIUM DE TRANSFIGURATIONE.

[Congregational Library.]

The first page.

DITTO.

The 5 last lines.

¶ Octauo Idꝰ Auguſti ſiat ſeruic̃ / de tñſfigu
racõe Jhũ xp̃i dñi noſtri / Ad p̃mas vꝰ Añ /

ASſũpſit ihũs
diſcip̃los ⁊ al
cendit i mont̃e ⁊ tñſ
figurat⁹ eſt ãte eos.
p̃s / Laudate pueri
Añ / Dum tñſfigu
raretur ihũs / moy-
ſes ⁊ helyas cũ dño
loquẽtes diſcipulis
apparuerũt. ¶ Lau
date dñm oẽs. ℣ /
Tunc petr⁹ dixit ad Jhm̃ .dñe ſi vis faciam⁹
hic tria tabñacula. tibi vnũ Moyſi vnũ et helye
vnũ. p̃s. Lauda aĩa mea / añ / Ad huc eo loquẽ
te ecce nubes lucida obũbrauit eos. ℣. Laudate
dñm q⁹ Añ De qua vox iſonuit hic ẽ filiꝰ meꝰ
dilectꝰ in quo michi cõplacui ipm audite / p̃s
LAuda ieruſalem dñm / ¶ Cap̃m
Saluatorẽ expectam⁹ dñm noſtrũ Jhm̃
xp̃m qui reformabit corp⁹ humilitatis
nr̃e cõfiguratũ corpori claritatis ſue. ſcdm̃ opera
cõnẽ qua poſſit et ſubicere ſibi oĩa. ℟ Aſſumẽs

in eius mereamur. membra tranſferri / qui hec
in ſui memoria fieri p̃cepit. Jhꝰ⁹ xp̃s filiꝰ tuꝰ
dñs nr̃. qui tecũ viuit et regnat in vnitate ſpũs
ſcõ deꝰ. Per oĩa ſcꝰa ſeculorũ amen

¶ Caxton me fieri fecit /

A

LIST OF BOOKS PRINTED

IN

TYPE No. 5.

No. 67.—The Royal Book or Book for a King. *Folio. Without Printer's Name, Place, or Date.* "*Translated out of frensshe into englysshe by me wyllyam Caxton / whiche translacion was fynysshed the xiij day of septembre in the yere of our lord M / CCCC . lxxxiiij.*" (1487?)

Collation.— a b c d e f g h i k l m n o p q r s t are 4ns, the first leaf of a being blank; u a 5n, with the last leaf blank. In all 162 leaves of which 2 are blank.

Note:—m iij is wrongly signed m ij; and n j is wrongly signed n iiij.

Typographical Particulars.—There is no title-page. The Type is entirely No. 5. The lines are fully spaced out, and measure 4⅝ inches, 33 forming a full page. Without folios or catchwords. Two-line initials in wood are used at the commencement of the chapters. There are 6 small vignette illustrations in wood (see Plate XLV), which occur as follows:—1. Moses receiving the Tables of the Commandments, a vj recto. 2. The Bearing of the Ark, c ij verso. 3. The Raising of Jairus's daughter, g j verso. 4. Jesus among the Doctours in the Temple, i j recto. 5. The Descent of the Holy Ghost, k iiij verso. 6. Mary and Martha receiving Jesus, q 8 recto.

Commencing with a blank leaf, the prologue follows on a ij recto, with a 2-line initial. The Text begins thus:—

> Whan I remembre and take hede of the conuerſacion of vs that lyue in this wretched lyf . in which is no ſurete ne ſtable abydyng . And alſo the contynuel buſynes of euery

On sig. a iij recto is the table, which finishes on a 5 verso. On recto of a 6 the work itself commences,

> ¶ Here after ben conteyned ⁊ declared the x comandementes of the lawe which god wrote with his propre fyngre / ⁊ dely-

The Text ends, with a full page, on sig. u 9 recto,

> This book was compyled ⁊ made atte requeſte of kyng Phelyp of Fraunce in the yere of thyncarnacyon of our lord / M . CC · lxxix . ⁊ tranſlated or reduced out of frenſſhe in to englyſſhe by me wyllyam Caxton . atte requeſte of a wor-ſhipful marchaunt ⁊ mercer of london . whiche Inſtauntly re-
>
> * * * * * * *
>
> to be called Kyall / as tofore is ſayd . whiche tranſlacion or re-ducyng oute of frenſſhe in to englyſſhe was achyeued . fynyſ-ſhed ⁊ accomplyſſhed the xiij day of Septembre in the yere of thyncarnacyon of our lord . M / CCCC . lxxxiiij / And in the ſecond yere of the Regne of kyng Rychard the thyrd /

MANUSCRIPTS.—*Cotton, Cleop.* A v (sæc xiv), French prose. No Author's name mentioned. At the end is:—"Cest liure compila e parfist vn frere de lordre des preescheors a la requeste du Roy de France Phelippe. En lan del Incarnacion iesu crist. Mil. CC. lxxix." *Royal* 19 C II (sæc xiv), the same as the last in text, but has the following colophon, "Explicit le liure de vices & de vertus." *Arundel* 57, an early translation in the Kentish dialect; it is dated 1340, and was made for the use of "lewede men," by Dan Michelis, Monk of Northgate, Canterbury, who has entitled it, "The Ayenbite of Inwyt," *i.e.* "The Prick of Conscience." Under the former title it has been printed for the Roxburghe Club. At the beginning of the volume is this note in the margin, "Yis boc is dan michelis of Northgate / ywrite an englis of his ozene hand. Yet hatte. Ayenbite of inwyt. And is of ye bochouse of Saynt Austines of Canterberi mid ye lettres C:C:" The colophon is "Yis boc is ycome to ye ende. Heuene blisse god ous ȝende. Amen ¶ Nou ich wille yet ye ywyte hou hit is ywent: Yet yis boc is ywrite mid engliss of Kent. Yis boc is ymad uor lewede men / uor uader / and uor moder / and uor oyer ken / ham uor to berȝe uram alle manyere ȝen / Yet ine hare inwytte ne bleue no uoul wen. Huo ase god is his name yȝed Yet yis boc made god him yeue yet bread / of angles of heuene and yerto his red / and onderuonge his ȝaule huanne. Yet he is dyad. Amen. Ymende. Yet yis boc is uolueld ine ye eue of ye holy apostles symon an Judas / of ane broyer of ye cloystre of sauynt Austin of Canterberi / Ine ye yeare of oure lhordes beringe 1340." *Addit.* 17013 is another English translation a little later in execution, but without any name or date. It ends "Here endeth ye bok of vices and vertues."

Manuscripts of this work are plentiful in the *Imperial Library, Paris.* No. 7018[3] is entitled "La Somme le Roi." No. 7043[2] begins "Cy commencent les chappitres du liure qui est appelle le Mirrouer du Monde, que aucuns appellent Vices et Vertus, les autres l'appellent la somme le Roy." Nos. 7283, 7283[2], 7283[2.A.], 7284, 7284[3], 7292[3.3.A.], 7293 are other copies. No. 7289 is a 15th-Century version in metre.

REMARKS.—In Caxton's printed epilogue (*ante* vol. i, page 187) we thus read:—"Which book is called in French "Le livre Royal," that is to say the Royal book, or a book of a king; for the Holy Scripture calleth every man a king which wisely and perfectly can govern and direct himself after virtue." But "Le livre Royal" was by no means the title by which Caxton's contemporaries knew this work. The most common name is that found in *Royal MS.* 19 C. II "Le livre des Vices et des Vertus;" although it was sometimes entitled "La Somme de Roi," or "La Somme des Vices et des Vertus." But by whatever name known it was for centuries a favourite book, as is proved by the numerous copies still extant. Its Author is said to be "Frere Laurent de l'ordre des prédicateurs et confesseur de Phillippe le Hardi" (*Les Msc. Franç.* t. iii, p. 388), but his name does not appear in any of the above-mentioned manuscripts of the work. Very

soon after its appearance, it was favourably received in England, where, as already noticed, it was translated for the purpose of being read to the people in their own dialect by a Priest of Kent. Another and purer translation into English (*Addit.* 17013) was also made about the same time.

Many manuscripts of this work are beautifully illustrated, and it seems very probable, that from the paintings in Caxton's manuscript copy were derived the subjects of the engravings which illustrate his printed edition.

EXISTING COPIES.

1. Bedford. *The Bedfordshire General Library.—Perfect*, but somewhat soiled and with many scribblings. Measurement, $11\frac{1}{4} \times 8\frac{1}{2}$ inches. There are several Autograph notes of "Thomas Archer, Parson of Houghton Conquest, Beds," by whom the volume was presented (temp. Jas. I), to the Church Library of St. John's, Bedford. The library was afterwards moved to St. Paul's, Bedford, and, about 1840, removed to its present position.

2. British Museum. *King's Library* (C. 10. b. 22).—*Imperfect*, the 1st leaf being supplied in facsimile. In good condition. Measurement, $10\frac{3}{4} \times 6\frac{3}{4}$ inches.

3. Cambridge. *Public Library* (AB. 10. 29).—*Perfect*, slightly stained and worm-eaten. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches. Bound in one volume with "Book of Good Manners," "Doctrinal" and "Dictes." From Bishop Moore's collection.

4. The same. Another copy (AB. 10. 52).—*Perfect*, tolerably clean, but much scribbled over. Bound with "Doctrinal" and "Scala Perfectionis." Measurement, $10 \times 7\frac{1}{4}$ inches.

5. The same. Another copy (AB. 10. 59).—*Imperfect*, wanting the 1st leaf of sig. i. Much stained. Measurement, $9\frac{1}{2} \times 7$ inches. Autograph, "Andrew Corney."

6. Earl Spencer.—*Perfect*, and in beautiful condition. Measurement, 11×8 inches. Hibbert's copy.

7. J. J. Martin, Esq.—*Perfect*, but stained throughout. Bound with some Tracts printed by Pynson, and labelled "Collections by Caxton." Measurement, $10 \times 7\frac{1}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser
1773 ...	1875 ...	J. West	10 0 0 ...	George III.
a 1777 ...	1661 ...	J. Ratcliffe (*i.*)	2 13 0 ...	Gustavus Brander.
a 1790 ...	1013 ...	Gustavus Brander	0 15 0 ...	——
b 1815 ...	728 ...	Louis Goldsmid	85 1 0 ...	Marquis of Blandford.
b 1819 ...	3804 ...	Marquis of Blandford	73 10 0 ...	George Hibbert.
1820 ...	306 ...	J. Littledale (*i.*)	5 5 0 ...	——
b 1829 ...	7149 ...	George Hibbert	61 19 0 ...	Earl Spencer.

No. 68.—The Book of Good Manners. *Folio.* "*Explicit et hic est finis per Caxton.*" *Without Place.* "*Enprynted the xj day of Maye*" *the year of our Lord* 1487.

Collation.—a b c d e f g are 4^{ns}; h a 5^{n} = 66 leaves (no blanks).

Typographical Particulars.—There is no title-page. The Type throughout is No. 5. The lines are spaced to an even length, and measure $4\frac{5}{8}$ inches. A page has 33 lines. Without catchwords or folios. Wood-cut initials of 2 to 3 lines in depth.

The Text begins on sig. a j recto,

> When I conſydere the condycions & maners of the compn people whiche without enformacion & lernyng ben rude and not manerd lyke vnto beeſtis brute acordyng to an olde

making a full page. On the verso, with 2-line wood initial,

> Here begynneth the table of a book named & Intytuled the book of good maners the which was made & compoſed by the venerable & diſcrete perſone Frere Jaques le graunt ly cēcyat in Theologye religyous of the ordre of ſaynt auguſtyn of the conuent of parys.

Immediately following underneath this is the table, which finishes on the verso of sig. a ij, with 11 lines, the remainder of the page being blank. On sig. a iij recto, at head,

> ¶ The fyrſt partye of thys book wherof the fyrſt chapptre ſpeketh of Prydе Capitulo primo

The Text ends on the 10th recto of sig. h, the verso being blank. (See Plate XLVI).

> thou ſhalt be dampned And yf thou deye in grace the ſame houre / Thou ſhalt be ſaued / or in the waye of ſaluacōn / wherfore it apperith / that lytyl auaylleth the hope of them that ſayen that the world ſhal endure moche longe /
>
> ¶ Explicit / et hic eſt finis / per Caxtoñ &c
>
> ¶ Fynyſſhed and tranſlated out of frenſhe in to englyſſhe the viij day of Juyn the yere of our lord M iiij C lxxxvj / and the firſt yere of the regne of kyng harry the vij / And enpryn-ted the xj day of Maye after / &c

Laus deo

Manuscripts.—*Harl.* 1310 (sæc. xiv), the original French text without note or date of any kind. In the *Bib. Imp. Paris* are 7040, 7273^{5}, 7290, 7291, and 7323. The last of these has the following interesting note. "Ce livre fist frere Jaques le Grant

de l'ordre des hermites saint Augustin, et le donna à Jehan, fils de roy de France, Duc de Berry," &c. This presentation is dated "le iiij° iour de mars mil cccc et neuf." Caxton's English translation is found in *Harl.* 149 (sæc. xv), commencing "Here begynneth the table of the Rubrysshes of a booke yntytuled of goode maners / &c." This, if not Caxton's original Autograph, must be a contemporary transcript from the printed work; and, in either case, one would expect to find the prologue and colophon, both of which are wanting.

Remarks.—Jacques Legrand was an Augustin Friar, and is stated by several Writers (though upon what authority does not appear) to have been a native of Toledo, in Spain, Confessor to Charles VII, and to have refused a bishopric. He is known to have been the Author of the "Sophologium," originally written in Latin, and translated by himself into French for the Duke d'Orleans, son of Charles V. He also was the Author of "Le livre des bonnes meurs," which he dedicated to the Duke de Berri.

In an interesting prologue appended by Caxton to his English translation of this work (see Vol. I, page 186), we are informed that he undertook the task at the desire of William Praat, a fellow Mercer. The terms in which Caxton speaks of Praat as "an honest man" and "a singular friend of old knowledge," whose death-bed request it was that the book which had pleased and instructed his own mind should have greater currency among the people by means of his friend's new Art of Printing, prove the close amity which must have existed between the two Mercers. Caxton, according to his friend's wish, translated and printed it "for the amendment of manners and the increase of virtuous living."

EXISTING COPIES.

1. Cambridge. *Public Library* (AB. 10. 29).—*Perfect*, and in fair condition. Bound up with "Royal," "Doctrinal," and "Dictes." Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches. From Bishop Moore's collection.

2. Copenhagen. *Royal Library.*—*Perfect*, but slightly wormed. This is probably the Harleian copy, purchased, in 1751, of Osborne, for £1 1s.

3. Lambeth. *Archiepiscopal Library.*—*Imperfect*, beginning with the last 2 leaves of sig. **a**, after which is a leaf from Caxton's "Caton." There are also wanting 4 leaves in sig. **f**; and **g** 5. Bound with 2nd edition of "Dictes." Slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{3}{8}$ inches.

Dr. Dibdin, in *Typ. Ant.*, vol. i, page 266, erroneously ascribes a copy to the library of George III.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682 ...	88 ...	R. Smith	0 2 0 ...	——
1743 ...	III. 4060 ...	R. Harley	—— ...	Osborne, Bookseller.
1751 ...	2515 ...	Osborne, Bookseller.....	1 1 0 ...	——

No. 69.—Directorium Sacerdotum, una cum Defensorio ejusdem; item Tractatus qui dicitur Crede mihi. *Folio. Second Version, First Edition. Per William Caxton apud westmonesteriū. Without Date.* (1487?)

Collation.—A 3^{n}, signed j ij iij; a b c d e f g h i k l m n o p q are 4^{ns}, a j being blank; r a 5^{n}; s t are 4^{ns}. In all 160 leaves, of which the 1st is blank.

Note.—The signature to e j is not printed.

Typographical Particulars.—There is no title page. The Type is all No. 5. The lines, which are fully spaced out, measure $4\frac{5}{8}$ inches. Exclusive of head-lines there are 33 to the page. Without folios or catchwords. A few 2-line wood-cut initials.

The work commences with a calendar of the months, a month to a page, each being headed by a Latin couplet on unlucky days, and a wood-cut KL.

The Text begins on sig. j recto,

KL Prima dies mensis. ⁊ septima truncat vt ensis
Januarius hēt dies xxxj/luna vero xxx
iij A Januarij Circūsicio dm̄ dup̄ fm ix l'c

The Kalendar, which finishes on the 6th verso, is followed by a blank leaf. Then, on sig. a ij,

¶ Incipit prologus in tractatū sequentem Qui dicitur Directorium Sacerdotum

On sig. r 5 recto,

¶ Explicit directoriū sacerdotū / Et incipit Defensoriū eiusd' directorij i noie dm̄

On the 10th recto of the same signature,

¶ Impressum ē hoc directoriū cū defensorio eiusd' p̄ william Caxton apud westmonasteriū prope London /

The verso is blank. On sig. s j recto,

Crede michi

¶ Sequentes articuli ventulati sūt ⁊ approbati per canonicos Ecclesie Sarum / Et in primo de oct' corporis Christi.

The Text ends on sig. t 8 verso,

de michi / Nā qui predcās regulas memoriter tenet vix poterit errare in seruicio diuino / Deo grās /

¶ Caxton me fieri fecit

Remarks.—In describing this volume, Ames, Herbert, and Dibdin give an account of an interesting wood-engraving, which is inserted at the beginning of the copy in the British Museum, but which does not belong to the book, as is proved by the first signature being complete without it, as well as from the remains of a sentence in type for which the block was pierced. This sentence has been nearly cut out, but the portion left is in type of different character to any attributed to the Press of Caxton. The whole seems of Dutch or Flemish origin, though it has not been identified as belonging to any known edition. The engraving measures 9 × 5¾ inches, and occupies the entire page, being thus described by Herbert—"In the middle part Christ is seen naked, half length, as at a window, with his arms across and his head inclined, showing the wounds on his hands and under the right breast; a spear erect on the right and a sponge on the left; over his head is a tablet with INRI. On a tablet beneath the window, the title appears evidently to have been printed, but from this copy has been indiscretely cut out. About this middle part are 28 square divisions, each containing some symbol of the passion, forming a kind of border." An engraving similar in design was used for the "Horæ," described at page 202 *post.*

There was another edition of this work printed in 1489 (see No. 80), but the present edition, from the type being earlier, and from the absence of the almanac at the beginning, appears to have been the first. In both, the Latin is printed with many contractions. In the "Typographical Antiquities," the two editions being treated as one has led to several errors.

The numerous and constantly varying alterations in the daily order of Church Service must have rendered, in all ages, a book of directions very necessary to all officiating Priests. But the introduction of new Feasts and Commemorations would, in course of time, render any such book incorrect. Thus it happened that Clement Maydestone, a Monk of the order of St. Bridget, and a Priest, finding, as he tells us in his prologue, that one of the most important festivals in the year, that of Corpus Christi, with its Octave, was, according to the written directions, celebrated *cum regimine chori*, while the admitted and general custom of the Salisbury rule was to celebrate that festival *sine regimine chori;* finding also several necessary things omitted altogether, and a wrong disposition made of others; determined by the consent of his superiors to correct and supply all defects. When Clement Maydestone had thus reformed and renewed the Pica, he gave his work the now recognised title of "Directorium Sacerdotum." This is the text as printed by Caxton.

Clement Maydestone appears to have been the son of Thomas Maydestone (probably of Hounslow, Middlesex), and flourished in the reign of Henry V. An account of the Martyrdom of Archbishop Scroop is also ascribed to him.

In the latter half of the 15th Century, the reformed Pica of Maydestone was again collated with the true "Sarum Ordinale," by one Clarke, a singing man of King's

College, Cambridge, by order of the University, which at this period evidently followed the Salisbury use. A notice of Clarke's work may be seen in the prologue appended by Pynson to his "Directorium," of 1497. In the copy of this edition, lately purchased of Mr. Maskell, for the British Museum, are numerous notes in the Autograph of Bishop Wagstaffe, the Nonjuror, which have supplied material for some of the above remarks.

The only EXISTING COPY at present known is that in the King's Library, British Museum (C. 10. b. 16), which is *perfect*, in fair condition, and measures $10\frac{1}{2} \times 7\frac{1}{2}$ inches. On a fly-leaf is the Autograph "W. Bayntun, Gray's Inn, bought of a man introduced by Doctor Nugent." Also "6 Guineas;" and on sig. a ij is written "Rychard Arnold est possessour" This seems to have been the only Caxton in Bayntun's library, which was sold at his residence in Field Court, Gray's Inn, on the 4th June, 1787, by Mr. Ansell. The "Directorium Sacerdotum" is Lot 467 in the Sale Catalogue, but neither the price at which it sold nor the Purchaser's name is noted in the very rare copy in the Bodleian Library.

No. 70.—SPECULUM VITÆ CHRISTI. *Folio.* "*Emprynted by wyllyam Caxton.*" *Without Place or Date.* (1488 ?)

COLLATION.—a b c d e f g h i k l m n o p q r s are 4^{ns}, with the 1st leaf of sig. a blank; t a 2^{n}, with the 4th leaf blank. In all 148 leaves, of which 2 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 5. The lines are spaced to an even length, and measure $4\frac{5}{8}$ inches. A page has 33 lines, exclusive of the head-lines, and 1 line space between. Without folios or catchwords. There are side notes throughout the volume, a rare practice with Caxton, who, however, probably followed his copy in this particular, as side notes appear in nearly all the manuscript versions. An initial, cut on wood, begins every chapter.

Commencing with a blank leaf, the Text begins thus on sig. a ij recto :—

¶ Incipit Speculum vite Cristi.

AT the begynnynge of the prohemy of the booke that is cleped the myrroure of the blessyd lyf of Jhesu Cryste the fyrst parte for the monedaye / ¶ A deuoute medytacion of the grete counceyll in heuene for the restorynge of man and hys sauacyon. Capitulum primum. ¶ Of the manere

The table of chapters ends thus at the bottom of sig. a iij verso,

¶ Expliciunt Capitula
¶ Sequitur Prohemium

On sig. a iiij recto, with a 3-line initial, commences the ¶ Prohemium, with the approbation of the book by Thomas Arundel, Archbishop of Canterbury, who, in a wood-cut, is represented on a throne, receiving the work from the hands of an Ecclesiastic. The proheme, by Bonaventure, to the original work follows on sig. a 6 recto; and, on sig. a 8 recto, with a wood-cut of Adam and Eve, is the beginning of the 1st chapter.

¶ Die lune ¶ Incipit Prima pars

¶ Deuoute meditacyon of the grete counſe yll in heuene for the reſtorynge of man and his ſauacion / Capitulum primum Et prima pars /

The "Speculum" ends at foot of sig. ſ i recto,

¶ Explicit ſpeculum vite Criſti.

On the verso begins a treatise on the Sacrament of Christ's body,

¶ A ſhorte treatyce of the hyheſt and moſt worthy ſacramente of cryſtes bleſſid body. and the meruelles therof /

which finishes on sig. t 3 recto with the following imprint:—

¶ Emprynted by wyllyam caxton

Some prayers follow, and on the verso of the same leaf the Text ends,

¶ Jheſu lord thy bleſſyd lyf / helpe and comforte oure wretchid lyf · Amen · ſoo mote it be
Explycit ſpeculum vite Criſti complete /
¶ In omni tribulacione / temptacione · neceſſitate ⁊ anguſtya. ſuccurre nobis pijſſima virgo maria Amen.

The recto of sig. t 4 is blank, and the verso occupied with Caxton's device.

Of the "Speculum vitæ Christi" two distinct editions were issued, but, as both were printed with the same types, page for page, line for line (with few exceptions), and nearly letter for letter, there seems no need to treat them separately; especially as the typographical minutiæ do not enable us with facility to determine which edition has the better claim to priority of workmanship. The greatest variations will be found in the head-lines, where, from sig. k to the end of the volume, there is a difference in every page; one edition (A) using the word Ca in the heads, while the other (B) has the full word Capitulum. This, and the amount of change in the text, will be seen in the following extracts, which have, however, been chosen as showing a more than usual variation.

Edition (A) at the head of sig. f 6 verso,

¶ Ca / xb ¶ Die Mercurij ¶ Tercia pars

parauentur there with a fewe ſmal fyſſhes that oure lady had ordeyned theme as god wold / ⁊ ſoo therwith the Aungels co=

Edition (B) at the head of sig. f 6 verso,

¶ Die mercurij ¶ Tercia pars Capitulum xb /

parauenture ther with a few ſmale fiſſhes that oure lady had ordeyned thenne as god wold . ⁊ ſoo therwyth the aungels co=

In the Public Library, Cambridge, there are copies of both editions.

Manuscripts.—Latin, *Royal* 17, D xvii (early 15th Century), the original composition of St. Bonaventure, divided into chapters, but not into days of the week. *Royal* 20, B iv (sæc. xv), has many fine illuminations. Prologue, "A treshault tresfort et tresvittorieux prince . Henry de ce nom par la grace de dieu Roy dangleterre . . . Vostre Humble chapelain Jehan Galopes dit le galoys Doyen de leglise collegial Mons' Saint Louys de la saulsaye ou diocesse deureux, honneur obedience," &c. It ends, "Je cest liure ay translate de v're ꝑmādemēt de latin en frācois soubz v're corrcōn au bñ de to⁹ et a le honeur de dieu Amen :" this is a French translation of Bonaventure. *Addit.* 19901 (early 15th Century), Caxton's text, including the treatise on the Sacrament of Christ's blessed body ; ends, "Jhū lord yi blessed life : helpe and coñfort our wretchede life . Explicit Speculum vite xpī complete." *Royal* 18, C x (early 15th Century) ; *Arundel* 112 and 364 ; *Addit.* 21006 ; all 15th Century English manuscripts agreeing generally with Caxton's text.

The above are connected with the edition by Caxton ; the following are not, although bearing the same name :—*Harl.* 4328 (15th Century), anonymous French prose, not from Bonaventure. *Royal* 16, G iii (15th Century), divided into books and chapters, each book representing a day of the week. "Escript par David Aubert en la bonne ville de gand Lan de grace Mil CCCC . lxxix." This is an anonymous French translation of Bonaventure. *Addit.* 16609 (15th Century), an anonymous English translation from the French of "Frere Gwilliam Lemenaud of thordre of the Freres mynōs," who himself translated from the original Latin of "the worshipful fader Ludolphe of the Charterhouse." It is entitled "Meditacions vpon the Lyue of Jesu criste."

Remarks.—There appear to have been two, if not more, original works on the "Life of Christ," in the libraries of the 15th Century. One by Father Ludolphe, or Rudolphe, (*Addit.* 16609), was translated, as already noticed, into French, and thence into English ; but this is an entirely different work to that printed by Caxton. St. Bonaventure, in 1410, wrote "The Life of Christ" in Latin (*Royal* 17, D. xvii), which became very

popular, and was translated several times into French, with amplifications more or less. In the early part of the 15th Century Jean de Gallopes, already noticed as the Translator of "The Pilgrimage of the Soul" (*ante* page 131), made a French prose translation of Bonaventure's Latin work (*Royal* 20, B. IV). This bears a close resemblance to the English text as printed by Caxton, was dedicated by Gallopes to Henry V, and probably had considerable currency among the English, to whom Gallopes, if not an Englishman himself, was well known from his connection with the Duke of Bedford. The Author of Caxton's English text is unknown, but he professes to have borrowed largely from the Latin of Bonaventure.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 15).—*Imperfect*, wanting the last leaf, with the device, but has all the text, which is, however, made up from various copies. Patched and mended. Badly washed. Edition B. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

2. Cambridge. *Public Library* (AB. 10. 42).—*Perfect*, clean and free from manuscript notes. Edition B. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

3. The same. Another copy (AB. 10. 43).—*Imperfect*, wanting sig. **c** ij and portions of the last 2 leaves. Stained, and many leaves transposed. Edition B. Measurement $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

4. The same. Another copy (AB. 10. 44).—*Imperfect*, wanting all before sig. **b** ij, as well as the last 3 leaves. Slightly stained. Edition A. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

5. Glasgow. *Hunterian Museum* (AB. 9. 18).—*Imperfect*, wanting 20 leaves in various parts. Much stained and in a very dilapidated condition. Measurement, $10 \times 7\frac{3}{4}$ inches.

6. Lambeth. *Archiepiscopal Library.*—*Imperfect*, wanting sigs. **c** iij, **c** iiij, **c** 5, and **c** 6, which are supplied by the corresponding leaves from W. de Worde's edition, which was reprinted page for page like this. The blank leaf of sig. **a** is here in good condition. Edition B, with a few leaves from Edition A. Measurement, 11×8 inches.

7. Earl of Ashburnham.—*Perfect*, clean, and free from manuscript. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches. On a fly-leaf is written £25.

8. Earl Spencer.—*Made Perfect*, being the Roxburghe copy with 2 leaves added from a duplicate in Lord Spencer's library, which duplicate was afterwards placed in Sir Francis Freeling's library. In good condition. Measurement, $9\frac{3}{4} \times 7\frac{1}{2}$ inches. On a fly-leaf is written £8 8.

9. W. E. Watkyn Wynne, Esq.—*Imperfect*, wanting all sig. a, except a iiij and 5, and all after t j. Few manuscript notes. Slightly wormed and stained. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches. Book-plate of Watkyn Williams, Esq., of Penbedw. Edition A. There is a curious transposition of pages in the press-work of this volume, proving that even so late as 1489, the practice of printing one page at a time was retained. This is shown by the verso of sig. e iiij being printed on the recto of sig e 6, and *vice versâ*. In sig. e there are several instances of the side notes having been blocked out in the printing. Pressmen call it "a bite."

10. Rev. T. Corser.—*Imperfect*, wanting p 6 and s 7. Edition B. In good state, but much cropt. Measurement $8\frac{1}{2} \times 7$ inches. Sir F. Freeling's copy, obtained from Earl Spencer's library.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743 ...	III. 1546 ...	R. Harley	——	... Osborne, Bookseller.
a 1773 ...	1870 ...	J. West.....	9 9 0	... J. Ratcliffe.
a 1776 ...	1019 ...	J. Ratcliffe	3 3 0	... George III.
1776 ...	1664 ...	Ditto	3 3 0	... Dr. Hunter.
1776 ...	1424 ...	Ditto.....	3 10 0	... ——
1787 ...	680 ...	Edwards, Bookseller	5 5 0	... ——
b 1795 ...	1407 ...	J. Allen.....	11 11 0	... Earl Spencer.
1812 ...	212 ...	Duke of Roxburghe.....	45 0 0	... Ditto.
1835 ...	227 ...	Anonymous	16 5 0	... ——
b 1836 ...	420 ...	Sir F. Freeling	25 10 0	... Rev. T. Corser.

No. 71.—The Doctrinal of Sapience. *Folio.* "*Caxton me fieri fecit.*" *Without Place or Date. Translated May 7th,* 1489.

Collation.—A B C D E F G H I are 4^{ns}; K and L 5^{ns}. In all 92 leaves. No blanks.

Typographical Particulars.—There is no title-page. The Type throughout is No. 5. The lines, which are spaced to an even length, measure $4\frac{5}{8}$ inches, and there are 33 to a page. Without folios or catchwords. There are side-notes, which, however, never exceed the three letters Exã, which are placed in the margin whenever an "Example" occurs in the Text. Two wood-cuts and printed initials.

The Text begins on sig. A j recto, with a 3-line initial,

This that is writen in this lytyl boke ought the preſtres to lerne and teche to theyr parysshēs : And also it is neceſſary for symple preſtes that vnderſtōde not the scrip

This prologue is followed by the table, which commences on the bottom line of sig. A j verso, and finishes at foot of A iij recto; and on the verso, with a wood-cut down the side of the type, and a 2-line initial E, is the commencement of the work.

Wood-cut from "The Royal Book," of Jesus in the Temple.

Every cryſten man & woman ought to bi leue fermely the xij artycles of the criſten feith. for

On B j is another wood-cut from "The Royal Book." On the verso of sig. I ij, the 64th chapter is thus dismissed :—

¶ Of the neclygences of the maſſe and of the remedyes I pas ſe ouer for it appertayneth to preſtes & not to laie men. C. lxiiij

The Text ends on the 10th recto of sig. L,

god bi his grace graunte for to gouuerne vs in ſuche wyſe and lyue in thys ſhort lyf that we may come to hys blyſſe for to lyue and regne there wythout ende in ſecula ſeculorum Amen

¶ Thus endeth the doctrinal of ſappence the whyche is ryght vtile and prouffytable to alle cryſten men / whyche is tranſlated out of Frenſhe in to englyſſhe by wyllyam Caxton at weſtme ſter fynyſſhed the. vij. day of may the yere of our lord / M / ccc lxxx ix

Caxton me fieri fecit

On the verso is Caxton's large device.

Manuscripts.—Although there do not appear to be any copies of this work in the British Museum, there are three in the Imperial Library, Paris, which throw some light on the history of its composition. No. 7292[3 A.] (sæc. xv) is entitled "Le Doctrinal aus simples gens, fait et compilé des souverains clers, maistres en théologie à Paris." The prologue begins, "Ce qui est contenue en ce petit livret doibvent les curés enseignier a leurs parroissiens / car pour les simples prestres qui n'entendent mie l'escripture et pour les simples gens est il fait en françois, plainement et par grant conseil et examinacions esprouvés à Paris par le conseil de pluseurs maistres en divinité." At the end, "Explicit le Doctrinal aus simples gens envoié à Paris par le royne Blanche Jehanne d'Evreus. Et donne le pape. iiij. xx. jours de pardon à ceulz qui prieront pour elle." No. 7652 informs us that the work "approuvé par plusieurs maistres en divinité a esté escript à Sens

en commandement de tres-revend pere en Dieu monsieur Guy de Roye le 2 mars l'an de grace 1387 ;" other copies are 7274 and 7318. (*Les Msc. Franç.* t. vii, p. 337).

Remarks.—The "Manipulus Curatorum," compiled in the early part of the 14th, was printed frequently in the 15th Century. Greswell mentions :—"Savilliani anno 1470; Aug. Vindel 1471, Gering at Paris 1478,; and several times later. In these, as in all the early French editions, the authorship is ascribed to Guy, Archbishop of Sens, who died 1409. This has been adopted by the Compilers of the Harleian Catalogue (III. 1552), and from them by all subsequent Bibliographers. That it is, nevertheless, erroneous, appears from the extracts given above. In no manuscript copy is the authorship attributed to Guy de Roye: in fact, it was well known before his time, for it was "envoié à Paris," by Blanche, Queen of France, who died in 1370. The Archbishop was, nevertheless, the cause of its being circulated in the French language; for about the year 1388, he employed several Doctors of Divinity to translate it from the original Latin, and promoted its use by the Clergy in all the parishes of his diocese. Further than this he appears to have had no direct connection with it.

It was known in France under the titles of "Livre de Sapience," "Doctrinal de Sapience," and "Doctrinal de la foy catholique," but most commonly as "Le Doctrinal au simples gens."

The following remark of Mr. Douce is written in his copy of the "Doctrinal." "The Sermons of Vitriaco, or some other of his works, much quoted in Scala Cœli, seem to have been used in the Doctrinal."

EXISTING COPIES.

1. Cambridge. *Public Library* (AB. 10. 52).—*Perfect*, and clean. Slightly wormed. Measurement, 10 × 7¼ inches. Bound with W. de Worde's "Scala Cœli," and Caxton's "Royal Book." From Bishop Moore's collection.

2. The same. Another copy.—(AB. 10. 29).—*Imperfect*, wanting sigs. 𝔏 j and 𝔏 10. Slightly stained. Measurement, 10¾ × 7¼ inches. Bound with "Royal Book," "Good Manners," and "Dictes," 3rd edition. From Bishop Moore's collection.

3. Oxford. *Bodleian.*—*Imperfect*, wanting sigs. 𝔄 iij, 𝔅 i, and 𝔅 ij. Uncut, and in good condition. Measurement, 11 × 8 inches.

4. The same. Another copy.—*Very Imperfect*, wanting all sigs. 𝔎 and 𝔏. Stained, torn and patched. In manuscript, £10 10/. Book-plate of Francis Douce. Measurement, 9⅝ × 7 inches.

5. Her Majesty the Queen. *Windsor Castle.*—*Perfect*, and unique in two particulars, being printed on parchment, and having a chapter on "Negligences happing in the Mass." The parchment upon which this copy is printed is very coarse, discolored, uneven in substance, and often disfigured by holes. Dibdin probably never saw it, or

he would have modified his admiration. (*Typ. Ant.* vol. i, page 268). A slip of paper at the beginning states that "This book was presented to the Royal Library by Mr. Bryant," which probably was the reason why it was retained when that collection became National property.

The unique chapter at the end of this copy occupies 3 leaves, unsigned, and begins thus:

> ¶ Of the neclygences happyng in the maſſe. and of the remedyes Capitulo· lxiiij°
>
> LIke as we haue ſeyd that thys is made eſpecyally for the ſymple peple· and for the ſymple preſtes. whiche vnderſtond not latin/bycauſe that he is not ſo ſuffyſaūt but that ſomtyme for necligence or other wyſe he may fayll

The whole of this chapter is very curious; and is occupied with what the officiating Priest is to do—if, after the consecration of the wine, he remembers that no water had been mingled with it; or finds that he has consecrated water only; or remembers that he has eaten ought since midnight; or finds a fly, a "loppe," or a venomous beast in the chalice; whether, if a small piece of meat abide in the teeth, and be swallowed during the celebration, it incapacitates the Priest from singing Mass; what is to be done when the Priest lets fall any portion of the consecrated elements; or meets with a similar accident.

On the 3rd verso the chapter ends,

> And yf the body of Jheſu crift or ony piece fylle vpon the palle of the aulter or vpon ony of the veſtymentes that ben bleſſyd· the piece ought not to be cutte of on whyche it is fallen. but it ought right wel to be waſſhen And the waſſhyng to be gyuen to the myniſtres for to driuke/ or ellys drynke it hym ſelf/
> This chapitre to fore I durſt not ſette in the boke by cauſe it is not conuenyent ne apartenyng that euery laye man ſholde knowe it Et cetera/

6. Duke of Devonshire.—*Perfect*, slightly stained. Measurement, 10 × 7¼ inches. The watermarks in the paper of this copy frequently appear quite in the outer margin.

7. Earl Fitzwilliam.—*Imperfect*, wanting sig. L 10. Slightly stained and torn. Measurement, 9⅞ × 7 inches. Ratcliffe's copy.

8. Earl Spencer.—*Perfect*, and in good state. Measurement, 10¼ × 7½ inches. A duplicate sheet (sig. L iij and L 6) has been inserted in sig. L. Book-plate of Stanesby Alchorne, who procured it from the library of Mr. Johnes, of Hafod.

9. Thomas Bateman, Esq.—*Imperfect*, wanting sigs. A i and iij; F iiij; K iij and 8; L iij. In very poor condition, dirty and stained. Book-plate of John Townley. Measurement, 9⅛ × 6½ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698	82	Dr. Bernard (with "Chastising")	0 5 0	——
1743	III. 1552	R. Harley	——	Osborne, Bookseller.
1748	946	Osborne, Bookseller	1 1 0	——
1774	1256	W. Fletewode	6 6 0	S. Alchorne.
1776	1426	J. Ratcliffe	8 8 0	Shropshire?
1796	5	W. Herbert	9 0 0	R. Farmer.
1813	170	S. Alchorne (*i.* 2)*	78 15 0	Duke of Devonshire.
a 1814	542	J. Townley (*i.* 4)	63 0 0	Ditto.
a 1815	264	Devonshire duplicate (*i.* 6)	8 12 0	C. Hutton.
1822	662	Geo. Allan (*i.*)	5 7 6	Triphook.
a 1859	529	Dawson Turner (*i.* 6)	28 0 0	T. Bateman.

* This was in reality a duplicate from the library of Earl Spencer, being one of the few books he retained when he purchased the Alchorne collection.

No. 72.—Horæ, a Fragment of. *Third Edition. Octavo. Sine ullâ notâ* (1490?)

Collation.—Twelve leaves of this edition, consisting of sigs. **ꝺ j**, **ꝺ ij**, **ꝺ iij**, **ꝺ iiij**, and the 8 leaves of **m**, are all that remain.

Typographical Particulars.—The Type is all No. 5. The lines, of which there are 17 to the page, are fully spaced out, and measure $2\frac{5}{8}$ inches in length. Large full-faced capital letters are frequently used, and in sig. **ꝺ**, are printed in red ink; but not so in sig. **m**. Wood-cut initials, as well as small illustrations, very similar to those found in "Speculum vitæ Christi," are used. One design is similar in treatment to the large wood-cut which has been added as a fronstispiece to the "Directorium Sacerdotum" in the British Museum, and already described at page 193 *ante*.

As a specimen of the work the page of sig. **ꝺ j** recto is represented at Plate XLVIII.

Remarks.—This is the third edition of the "Horæ" we have had to notice, although unfortunately we cannot point to a perfect copy anywhere. The present fragments, unlike those of the previous editions, which are evidently of early workmanship, show very plain signs, from their general appearance, and especially from the fact of the red ink being printed in separately, that they were among the latest productions of Caxton's Press. They came out probably after Caxton had resigned all the management of the practical part to his successor, Wynken de Worde.

These unique leaves were presented by Mr. Maskell, in 1858, to the British Museum (C. 35. a). Measurement, $5\frac{1}{2}$ × 4 inches.

No. 73.—Servitium de Transfiguratione Jhesu Christi. *Quarto. Caxton me fieri fecit. Without Place or Date.* (1491 ?)

Collation.—Sig. a consists of a sheet folded in quarto, having a half-sheet inside, the 1st recto of the sheet is unsigned, but upon the 1st recto of the half-sheet, which is the 3rd recto in the book, is the sig. a ij. Sig. b is a whole sheet, signed only on the 1st recto, b j. There are altogether 10 leaves and no blanks.

Typographical Particulars.—There is no title-page. The Type is No. 5 only. The lines are spaced to an even length, and measure $3\frac{5}{8}$ inches. 24 lines to a full page. Without folios or catchwords. One small wood-cut of the transfiguration on the 1st recto. The initial letter in wood, with many rubrics, are printed in red, not as noticed in "Quatre derennieres choses," by the same pull of the press, but by a separate operation.

The Text begins on an unsigned leaf, in red ink,

¶ Octauo ꝺo Auguſti ſiat ſeruic' / ꝺe tr̄ſfigu

The Text ends on sig. b 4 verso,

ſcī ꝺeo. Per oīa ſc'la ſeculorū amen

¶ Caxton me ſieri fecit /

A facsimile of this, and of the entire 1st page, is given in Plate XLIX.

Remarks.—This little tract has considerable interest for the Bibliographer, for although Caxton had already printed several Service Books before this was undertaken, such as the two (if not three) editions of the "Horæ" (pages 42 and 104 *ante*), the Psalter with Service for the Dead (page 105 *ante*) and the "Servitium de Visitatione" (page 139 *ante*), not to mention the Service Books for the Priests, such as "The Festial" and the three editions of "Directorium," yet this can certainly claim a unique distinction in two particulars, for it is the only *perfect* Service Book in the types of Caxton, and it is the only one known to have his imprint.

The observations concerning the printing of the "Horæ," last noticed, might be repeated here. This also has every appearance of being a very late issue. No other book from the same press was signed in a similar way. The first sheet was evidently, like sig. b, printed 4 pages at once, in which case it would be only necessary to sign the *first* page, so as to show the binder how to fold it. As in the first sheet the red ink title and the wood-cut would answer that purpose we find no signature at all; but the first page of the half-sheet, which is the *third* leaf in the tract, is signed a ij. This is very systematic, and according to the same plan the second sheet is signed b j on the first recto only; but it is an advance in the Art, beyond the usual practice of Caxton.

This service is one of the numerous additions made to the "Church Calendar" in the 15th Century, and, being newly ordained by the Church, would not be found in the old manuscript "Service Books." To supply this deficiency it was, therefore, printed separately.

The only EXISTING COPY was purchased many years ago in a volume of Theological Tracts, by Joshua Wilson, Esq., of Tunbridge Wells. When in 1831 Mr. Wilson presented a large portion of his collection to the Congregational Library, Blomfield Street, London, this volume was among the number. Here it was first noticed, in 1860, as containing a Caxton, by Mr. Cowper, who sent an account of the volume to *Notes and Queries*. It was determined shortly after to dispose of it, and in July, 1862, it came under the hammer of Mr. Puttick, when it fetched the high price of £200, and added another curiosity to the Caxtonian treasures of the British Museum. The volume is in its original binding, somewhat dilapidated, of oak boards covered with stamped leather, and contains, besides the tract by Caxton, the following :—

"Festum dulcissimi nominis iesu fiat septimo idus Augusti." "Per me Ricardum Pinson." 4to. *Sine anno.*

"Augustinus de virtute Psalmorum." 4to. *Sine anno.*

"Albertus magnus de virtutibus anime." 4to. G. Leeu, 1479.

"Johann. Nider de morali lepra." 4to. Per Joh. de Westfalia. *Sine anno.*

Of these the Pynson only has any interest, being *unique*. The service is for the day following that printed by Caxton, although of course quite unconnected with it. Pynsons's first dated book is the "Dives et Pauper," printed July 5th, 1493 ; and, according to Ames, this was also the year in which Letters of Naturalisation were granted him, before which he could not become a Trader.

On a parchment fly-leaf at the beginning of the volume is the Autograph, "Geo. Oldham ex Dono Sam Grice, A°. 1721." Measurement $8\frac{1}{8} \times 5\frac{1}{4}$ inches.

PLATE L.

Facsimile.

THE FAYTS OF ARMS.

[British Museum. Gr. 10546.]

Sig. A j, recto.

ENEYDOS.

[British Museum. Gr. 9723.]

The Colophon.

STATUTES.

[British Museum. Gr. 6002.]

Sig. c 8, verso.

Here begynneth the book of faytes of armes & of Chyualrye/And the first chapytre is the prologue/in whiche ypreystyne of pyse excuseth hir self to haue dar enterpryse to speke of so hye matere as is conteyned in this sayd book

¶ Capitulum primum

By cause that hardynes is so moche necessarye to entrepryse hye thynges/ whiche without that shold neu̇e be enpryses That same is conuenable to me at this present werke to put it forth without other thyng/ Seen the lytylhed of my persone/whiche I knowe not digne ne worthy to treate of so

---

HERE fynysheth the boke of Eneydos/compyled by Vyrgyle/whiche hathe be translated oute of latyne in to frenshe/ And oute of frenshe reduced in to Englysshe by me Wyllm̃ Caxton/ the xxij̃.daye of Juyn.the yere of our lorde.M.iiij̃ C lxxxx. The sythe yere of the Regne of kynge Henry the seuenth

---

¶ Aprenst Boekers.

¶ Item it was shewed by a peticyon put to the kyng our sayd souereyn lorde in the sayd parliament by his subgettes & parysshens of the parisshe of saynt Feythes & saynt Gregories in londõ nygh adioynaũt vnto the cathedrall chirche of Powles/that it was soo that grete concourse of peple aswell of hys roiall persone/as of other grete lordes and astates with other his true subgettes often tymes was had vnto the sayd chathedrall chirche/and for the moste parte thorugh oute the parisshe aforesayd/ the whiche often tymes ben gretly ennoyed & inuenemed by corrupt eires engẽdred in the sayd parisshes by occasion of blode & other foule thynges.by occasion of the slaughter of bestes & scaldinge of swyne/had & done in the bocherie/of seynt Nycholas flesshamels /whos corrupcyon by violence/ of vncleene and

ãni dñi	Bisextus	Litere dominicales	Aurey numeri	Marcij
1489		d	8	19
1480		c	9	11
1491		b	10	3
1492	a	g	11	22
1493		f	12	14
1494		e	13	30
1494		d	14	19
1496	c	b	15	3
1497		a	16	26
1498		g	17	15
1499		f	18	31
1500	e	d	19	19

Anni dñi	Bisextus	Litere dominicales	Aurey numeri	Marcij
1524	c	b	4	27
1525		a	6	16
1526		g	17	1
1527		f	8	21
1528	e	d	9	12
1529		c	10	28
1530		b	11	17
1531		a	12	19
1532	g	f	13	31
1533		e	14	13
1534		d	15	4
1535		c	16	28

Anni dñi	Bisextus	Litere dominicales	Aurey numeri	Marcij
1559		a	2	26
1560	g	f	3	14
1561		e	4	6
1562		d	5	29
1563		c	6	11
1564	b	a	17	2
1565		g	8	22
1566		f	9	24
1567		e	10	30
1568	d	c	11	18
1569		b	12	10
1570		a	13	26

Cũ fuerint xxiij/dominice.z lra dominicalis/C.quere istam Rubricam post Deus omnium.z ibi inuenies qd missa dominicalis debet cantari in festis iij lec̃

¶ Impressum est hoc directoriũ cũ defensorio eiusdem p̃r Willelmũ Caxton apud Westmonasteriũ prope London/

¶ Qz Deo in hoc ope nõ scribitur aliqua regula nisi sit Vera sedz ordinale sarũ z bene ventilata/ac peritorũ Virorũ testimonio ac sigillis confirmata. Ideo pñs opusculũ vocatur/ Crede michi/Nam qui predictas regulas memoriter tenet vix poterit errare:in seruicio diuino Deo Gracias

¶ Caxton me fieri fecit.

PLATE LI.

Facsimile.

DIRECTORIUM SACERDOTUM.

[Bodleian.]

2nd Version 2nd Edition.

The upper half of the 8th recto.

DITTO.

From Sig. r 8, recto.

DITTO.

The 6 last lines.

PLATE LII.

Facsimile.

THE ART AND CRAFT TO KNOW WELL TO DIE.

[British Museum. C. 11. c. 8.]

The 5 last lines and Colophon.

THE CHASTISING OF GOD'S CHILDREN.

[British Museum. C. 10. b. 21.]

The Title-page. A j, recto.

DITTO.

The upper part of A j, verso.

of deth ¶ But allwayes for to come to the effecte of these prayers/ is alle necessarye the dyspoſicyon of hym that deyeth/lyke as it hath be ſayd here to fore/ And therfor to euery perſone that wel and ſurely wyl deye. is of neceſſyte that he lerne to deye/ or the deth come and preuente hym.

Thus endeth the trayttye abredged of the arte to lerne well to deye/ tranſlated oute of frenſhe in to englyſſhe. by Willm Cayton the xv. day of Juyn/ the yere of our lord a M iiij Clxxx x.

¶ The prouffytable boke for mañes ſoule/ And right comfortable to the body/ and ſpecyally in aduerſitee tribulacyon/ whiche boke is called The Chaſtyſing of godes Chyldern

IN drede of almighty god Relygyous ſiſter a ſhort piſtle I ſende you of the mater of temptacõns: whiche pyſtle as me thynketh maye reſonably be clepyd The Chaſtiſyng of Godes Chyldern. Of this mater ye haue deſyred The cauſes conſidered; and many other ſkylfully. I may drede to write of this chaſtyſing But aſkyng helpe of god almyghty / by whoos might the aſſe had ſpeche to the prophete Balaam after your deſire as forforth as I dare or knowe of temptacõns/ I wyll ſhewe you in ſpecy-

In this tretyse that is clepyd Gouernayle of helthe: What is to be sayd wyth cristis helpe of some thynges that longeth to bodily helthe/hadde and to be kept or to bodily helthe lost and to be recouerd/ and is departed in viij. chapytures/that is to saye In the fyrste chapytre of the profyte of goode Gouernayle of helth/In the ij. chapytre what is first on morowe to be don/In the iij. chapitre of bodyly exercyse/ that is to saye. be fynes & his profyte; In the fourth chapytre of spyces of exercise/In the fyfthe chapitre how amā shulde haue hym in mete.in etyng his metes: In the vj. chapitre how a man shold haue hym in drynkyng of his drynkes/In the vij. chapytre what shulde be done after mete/In the viij chapytre of the noyse of euyll gouernaunce

It nedyth hym that woll haue longe lyff to knowe the crafte of holsome gouerneyle. And so for to kepe contynuelly the helthe of his body/ for els he maye not com to

PLATE LIII.

Facsimile.

THE GOUVERNAL OF HEALTH.

[Ham House.]

The first page.

PLATE LIV.

Facsimile.

BLANCHARDIN AND EGLANTINE.

[British Museum. Harl. MS. 5919, fol. 3 b.]

Portion of Sig. L iij, recto.

THE FOUR SONS OF AYMON.

[Althorp.]

The 6 last lines.

he harde the reuell and the Joye that was made wyth in the cyte that gaff a cause to renelye his sowlwes and heuy for tune ouer many folde/ The same tyme that Alymodes the kynge was in suche heuyneſſe Blanchardyn cam saylyng vpon ỹ see sore despryng for to come in tyme that he myght fynde his enmyes the tyraunt Alymodes whiche he fonde as ye shal vnderstande by the hiſtory whiche is folowyng/

¶ Here folowed the l. chapiter whiche sheweth how blanchardyn arryued in to the hauen of cassydonye. before whiche towne he founde Alymodes the kynge:

Wel ye haue herde here afore how blāchardyn & the kyng of fryse his fader departed from Tourmaday wyth a grete excercyte of men of armes for to come toward Cassydonye for rescue his felawe Sadoyne/ they exployted soo long and made suche a dyligence thurgh helpe of god and of goode wynde. that they arryued alle hole & soūde wythin the sayd hauen of Cassydonye/

Whan they were arryued they cast their ancres and had horses out of the shippes / they descended a lande & mounted on horsbacke. Blanchardyn lokied toward the cyte byfore the whiche he rencounted clerely the tentes & the pauyllyons

---

My fayr lordes thenne that this present lolie shall rede or here. we shall praye god & the glorious sayncte Reynaude the matter/that he gyue vs grace to perseuere/and contynue our liff in good werkes. by the whiche we may haue at our endynge the liff that euer shall laste /

AMEN

Of whiche the firſt conteyneth xx.chapitres & viij.fygu-
res/The ſeconde partie xxxiij.chapitres/& ix fygures/ And
the therde conteyneth xxiiij/chapitres.and x fygures/Whi-
che was engroſſed & in all poyntes ordeyned by chapitres
and fygures in frenſhe in the toun of Bruggis the yere of
thyncarnacion of our lord.M.CCCC.lxiij.in the mo-
neth of Juyn.And emprysed by me right vnable & of lytil
connyng to translate & brynge it in our maternal tonge ỹ
ſecond day of the moneth of Janyuer the yere of our ſayde
lord.M.cccc.lxxx/ in thabbay of Weſtmeſtre by londen /
humbly requyryng all them that ſhal fynde faulte. to cor-
recte & amende where as they ſhal ony fynde/And of ſuche

¶ Wherfor god made and created the world/

Capitulo. ij.

God made and cre
ated al the world
of his onli wille by cau
ſe that he myght haue ſō
me thynge that myght
be ſuche as myght deſer-
ue of his wele and good
nes yf it were not in
his defaulte/ And ther
fore he eſtablyſſhid this
world. Nothynge for ỹ
he ſhold be the better/ ne
ỹ he had ony nede/ But
he dyde it for charyte &
by his grete debonayrte/

PLATE LV.

Facsimile.

THE MIRROUR OF THE WORLD.

2nd Edition.

W. Tite, Esq.

A portion of the Prologue.

DITTO.

The beginning of Chap. II.

PLATE LVI.

Facsimile.

THE MIRROUR OF THE WORLD.

2nd Edition.

W. Tite, Esq.

The First Science—Grammar.

DITTO.

The Fourth Science—Arithmetic.

The firſt of the vij ſciẽces is gramayre / of whiche forſ tyme that is nowe, is not knowen the fourth parte wythout whiche ſcience ſyngulerly alle other ſciences in eſpecial ben of lytyl recommẽ-

---

The fourth ſciẽce is called arſ-metrique this ſciẽce cometh after orthogy-que / & is ſette in the myddle of the vij ſciences / And wythout her may none of the vij ſciences parfyghtly ne weel and entierly be knowẽ Wherfore it is expedyent that it be wel knowen & conned

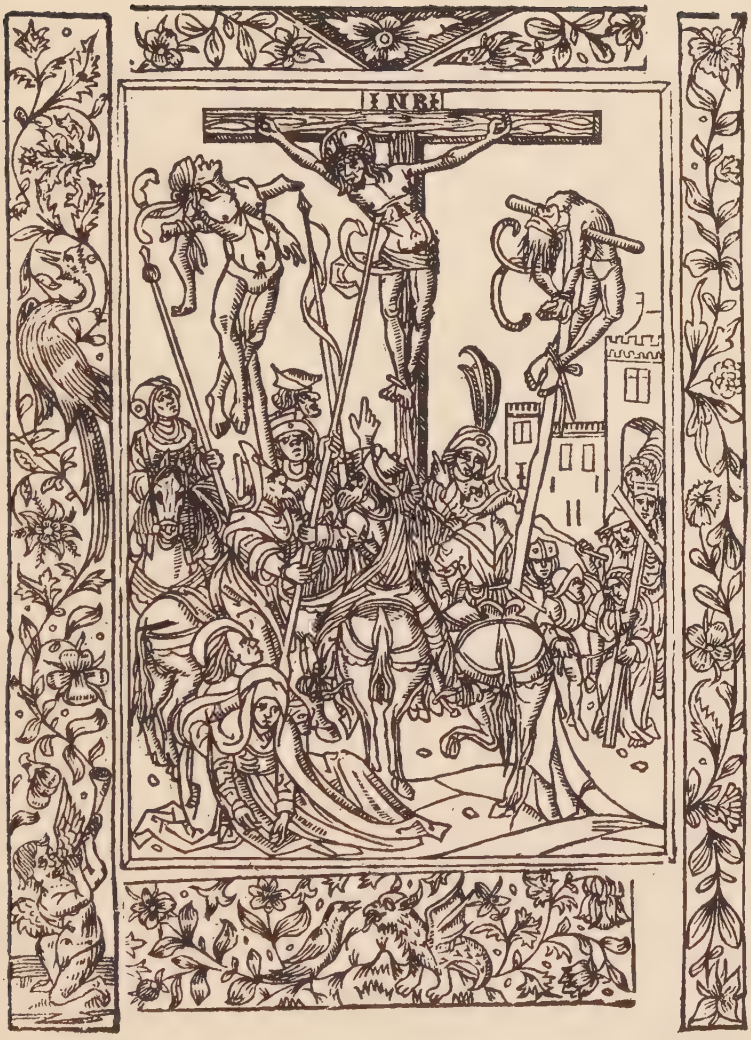
PLATE LVII.

Facsimile.

THE FIFTEEN OES.

[British Museum. C. 25. c.]

The Frontispiece.


I NRI

A

LIST OF BOOKS PRINTED

IN

TYPE NO. 6.

No. 74.—The Fayts of Arms and of Chivalry. *Folio.* "*Per Caxton.*" *Without Place. Printed the* 14*th day of July, the fourth year of the reign of Edward IV, or* 1489.

Collation.—Two unsigned leaves of table; A B C D E F G H I K L M N O P Q R all 4ns; S a 3n, with the last leaf blank. In all 144 leaves, of which 1 is blank.

Typographical Particulars.—There is no title-page. The whole book is in one Type only, No. 6. The lines, which are fully spaced out, measure 4¾ inches, and there are 31 to a full page. Without folios or catchwords. Wood-cut initial letters.

The Text begins, with a 3-line initial,

Here begynneth the table of the rubrysshys of the boke of the fayt of armes and of Chyualrye whiche sayd boke is departyd in to foure partyes/

¶ The fyrst partye deuyseth the manere that kynges and prynces oughten to holde in the fayttes of theyr werres and bataylles after thordre of bokes/dictes/and examples of the most preu ⁊ noble conquerours of the world/And how ⁊ what maner fayttes ought best to be chosen ⁊ the maners that they ought to kepe and holde in theyr offices of armes

This table occupies 3 full pages, and finishes thus at the foot of the 2nd recto,

¶ Item the ordre ⁊ manere that the captain ought to holde whan the fortune of the batayll is ayenst hym Capº xxviij

¶ Item a recapitulacyon shortly of some thyngis of the ordres aboue sayd

Explicit/

The verso is blank, but in every copy shows a considerable set off from the *first* page of the table. The two inner pages in a similar manner show a set off one upon the other, proving that the sheets were folded and placed one upon the other while the ink was still wet.

The work commences on sig. A j recto,

Here begynneth the book of fayttes of armes ⁊ of Chyualrye/And the fyrst chapytre is the prologue/in whiche yprystyne of pyse excuseth hir self to haue dar enterpryse to speke of so hye matere as is conteyned in this sayd book

¶ Capitulum primum

(*Initial* B) y cause that hardynes is so moche necessarye to entrepryse hye thynges/whiche without that

The work ends on the 5th recto of sig. S, and is followed, on the same page, by Caxton's epilogue. The first few lines of the page are as follows:—

of the foure elements it ſhuld be taken for the laſſe noble / & of thees ſeuen colours are dyfferenced all manere of armes penoncelles and baners by dyuerſe deuyſes taken by hault-neſſe fro the tyme ryght auncyent /

¶ Explicit

¶ Thus endeth this boke whiche xp̄yne of pyſe made & dre we out of the boke named vegecius de re militari & out of

The Text ends on the verso of the same leaf,

remayne alleway victorious / And dayly encreace fro ver tu to vertue & fro better to better to his laude & honour in this preſent lyf / that after thys ſhort & tranſitorye lyf / he may at-teyne to euerlaſtyng lyf in heuen / Whiche god graunte to hym and to alle hys lyege peple AMEN /

Per Caxton

The whole of this epilogue is printed in Vol. I, page 186.

Manuscripts.—*Royal* 15 E. vi; the original French Text of Christine de Pisan, beginning "Cy commence la table des Rubriches du liure des fais darmes et de cheualerie." It agrees very accurately with Caxton's English version, and has the introductory chapter, in which Christine excuses herself, and explains her reasons for writing a work on chivalry. This manuscript is also interesting, from having been written for the celebrated John Talbot, Earl of Shrewsbury, who died in 1453, and by whom it was presented to Queen Margaret. A still greater degree of interest would invest the volume if we suppose it to be the identical manuscript from which Caxton made his translation. This is certainly not improbable, as the original from the Royal Library was entrusted to our Printer, for the purpose of translation and printing, by King Henry VII, of England, as we learn from the prologue:—"which book, being in French, was delivered to me, William Caxton, by the most christian king, my natural sovereign lord, King Henry VII, in his Palace of Westminster, and desired me to translate this said book, and to put it in print." *Royal* 19 B. xviii (sæc. xv), is another copy of the same version, but unfinished. M. Paris describes three copies in the Imperial Library, Paris, 7076, 7087, 7425.

Remarks.—Many French Bibliographers (*Les Msc. Franç.* t. v, page 94), ascribe the composition of "Faits d'Armes et de Chevalerie," to Jean le Meun, so well known from his connection with "Le Roman de le Rose." The sole reason for this appears to have

been the fact that Jean le Meun, translated into French the celebrated work of Vegetius "De re militari," written in 1284, a work often quoted in the "Faits d'Armes;" but since the writings of Christine have become better known, no one has ventured to claim for the 13th, a work containing references and facts applicable only to the 15th Century. That a book on the "Rules of War" should in any age have been written by a woman, is sufficiently improbable to require a critical examination, and, therefore, as the claims of Christine to the authorship of "Les Faits d'Armes," are still denied by some writers, it may not be inappropriate to state both sides of the argument.

Among the manuscripts in the British Museum, is one entitled "The Boke of Noblesse" (*Royal* 18, B. xxii). This, for the first time, was printed in 1860, for the members of the Roxburghe Club. The Author is entirely unknown, and the only reason for mentioning this at all is, that the name of Christine frequently appears in its pages, as an authority upon military matters, but is always referred to as "Dame Cristyn in hir booke of Tree of Batailes," or some military phrase. But "L'Arbre des Battailes" is the well-known compilation of Honore Bonet; of which copies may be seen in *Royal* 20 C. viii, and *Addit.* 22768. Now, what is the natural conclusion from this erroneous ascription? Evidently that the unknown Writer of the "Book of Noblesse," quoting probably from a copy of "L'Arbre des Battailes," which had neither prologue nor epilogue; and having in his mind the great fame of Christine as the Writer of a book on a similar subject, made the not unpardonable mistake of misquoting the Author's name, and attributing to Christine, the Compiler of "Les Faits d'Armes," all the quotations drawn from Bonet's "L'Arbre de Battailes." Not so, argues Mr. John Gough Nichols, in his interesting preface to the Roxburghe impression. '"Christina de Pisan," he urges, "was a Poetess; and it is not likely that she had more to do with the "Faits d'Armes" than the "dame Christine" of "The Book of Noblesse," had with the "Arbre des Battailes." In support of this opinion, is quoted, a marginal note in "The Boke of Noblesse," in an old hand-writing, but more modern than the original manuscript, to the following effect:—

"*L'Arbre des Battailles compose par Honore Bonet Prieur de Sallon en Prouuence.*"

"Note y^{t} in some Authors this Booke is termed Dame Christine of y^{e} tree of Battayles, not that she made yt; But bicause she was a notable Benefactour to Learned men and perchance to y^{e} autor of this Booke And therefore diverse of them sette furthe their Bookes under her name."

The Author of this note was evidently unacquainted with the particulars of the life, or the character of the writings, of Christine—the "virilis fœmina" of her eminent contemporary, Gerson—and "La grant sagesse" of her Editor, Jean Marot. The assertion that Authors set forth their books under her name, is unsupported by a single known instance; while her early tuition, political life, and numerous writings, would both enable and incline her to compose such a work.

Christine was no common Poetess whose strength was in the prettiness of her amatory verses. The short account of her, already given (see *ante* page 47), will show the energetic and comprehensive character of her mind. Educated by her father in the whole course of literature at that time in vogue, she had, while yet young, made herself mistress of the Latin language, and stored her mind by the perusal of the most celebrated writings, as well Pagan as Christian. Living in the midst of wars, and preparations for war, many of her acknowledged writings teem with warlike allusions. In politics her opinion had great weight; she was consulted by the highest nobles of France; and many years of her life were spent in the endeavour to raise the political and moral tone of the country. The celebrated Jean le Meun found in her no weak opponent, and the equally celebrated Chancellor Gerson, a most potent ally.

Should any doubt remain as to the capability of Christine to compile such a work as "Faits d'Armes," the Reader is requested to peruse the preface, which although suppressed in the printed edition of Verard, 1488, is found in numerous manuscripts written during the life of Christine herself. In this, as translated by Caxton (see Vol. I, page 186), we read; that because men of Arms are not Clerks, nor instructed in the science of language, she had assembled and gathered together divers books to produce her work "Faits d'Armes;" "And," as she says, "because this is a thing not accustomed, and out of usage for women, who commonly spin and occupy themselves in household matters, therefore I supplicate all in the high and noble office of chivalry, in memory of their lady Minerva, who, although a Goddess, was inventress of iron and steel harness, that they will not take it for evil if I, a woman, treat of a like matter." Then follows an appeal to Minerva, who, being born in "Puylle," was "somewhat consonant in the nation; for," adds Christine, "I am, as thou wert, a woman Italian."

If this be not the writing of Christine herself, it must be one of the most remarkable forgeries on record.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d).—*Perfect*, and clean, with the blank leaf at the end. Measurement, $9\frac{1}{8} \times 6\frac{5}{8}$ inches. Autograph, "Lumley."

2. The same. *King's Library* (C. 10. b. 11).—*Imperfect*, wanting the 1st leaf, which is supplied in facsimile. Clean. Measurement, $10 \times 7\frac{1}{4}$ inches.

3. The same. *Grenville* (10546).—*Perfect*, and in beautiful condition. Measurement, $10\frac{1}{4} \times 7\frac{1}{8}$ inches. From the library of Earl Ferrers, at Chartley.

4. Cambridge. *Public Library* (AB. 10. 27).—*Perfect*, and in excellent preservation. Bound with 4 books by the same Printer. Manuscript on last leaf "R. Johnson, p^{cii} iijs. viij^{d} 1510." Measurement, $11 \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

5. Cambridge. *Pepysian Library.—Imperfect*, wanting the 2nd leaf. In fair state. Measurement, 10 × 6 inches. Bound up with a 15th-Century manuscript of the same work. The description in Dibdin's *Bib. Dec.*, vol. iii, page 276 is "quite perfect."

6. Oxford. *Bodleian.—Perfect*, and clean. Old binding of limp parchment. On each cover in gilt letters is ". IOHN : WARREN." Measurement, $10\frac{1}{2}$ × 7 inches. Autograph, "Iste liber p'tinet ad Tho : Lovelace Et eiusq : Amicorum."

7. The same. Another copy.—*Perfect*, but much stained. Measurement, $10\frac{1}{2}$ × $7\frac{1}{2}$ inches. Book-plate of F. Douce.

8. The same. *Queen's College.—Perfect*, and in excellent condition, with final blank. Measurement, $10\frac{3}{4}$ × $7\frac{1}{2}$ inches.

9. Sion College, *London.—Imperfect*, wanting the first 2 leaves, 𝔄 8 and 𝔖 5 : sig. 𝔍 is injured by fire. Much stained and scribbled over. In the original binding. The "Berkeley" book label. Measurement, 11 × $7\frac{1}{2}$ inches.

10. York. *Cathedral Library.—Imperfect*, wanting all after sig. 𝔖 j. Much stained. Measurement, $10\frac{1}{4}$ × 7 inches.

11. Her Majesty the Queen. *Windsor Castle.—Imperfect*, wanting all sig. 𝔖. In fair condition. Measurement, $10\frac{1}{2}$ × 7 inches.

12. Duke of Devonshire.—Slightly *imperfect*, a few lines of the last leaf, which is mounted, being supplied in facsimile. Measurement, $10\frac{1}{2}$ × $7\frac{1}{4}$ inches. From the Roxburghe sale.

13. Earl of Jersey.—*Imperfect*, wanting all after sig. 𝔖 j. In good condition. Measurement, $10\frac{1}{4}$ × $7\frac{1}{2}$ inches.

14. Earl Spencer.—*Perfect*, and in excellent preservation. Measurement, $10\frac{5}{8}$ × $7\frac{1}{4}$ inches.

15. Beriah Botfield, Esq.—*Perfect*, but much washed. Measurement, $10\frac{1}{8}$ × $7\frac{5}{8}$ inches. In manuscript, "£42." Formerly in P. A. Hanrott's library.

16. Rev. Thomas Corser.—*Perfect;* sig. 𝔓 7 is transposed and follows 𝔓 ij. In good state. Measurement, 10 × $6\frac{3}{4}$ inches.

17. J. Holford, Esq.—*Perfect*, and in good condition. Measurement, $10\frac{1}{2}$ × $7\frac{1}{2}$ inches.

18. H. Huth, Esq.—*Perfect*, with the final blank leaf, but mended and washed throughout. Purchased by M. Libri, in very poor condition, from the celebrated singer, Mario. Measurement, $10\frac{3}{4}$ × $7\frac{1}{4}$ inches.

19. ———— M. Solar's copy, from the sale of John Harward, Esq., of Stourbridge. *Imperfect*, wanting the first 2 leaves, sigs. 𝔄 iiij and 5, and 𝔏 j. In very poor state, and much washed. Measurement, $10\frac{1}{8}$ × 7 inches. At M. Solar's sale, at Paris, in 1860, it was purchased by a London Bookseller, but, being found more deficient than described in the catalogue, was returned, and re-sold to M. Techener.

20. W. Tite, Esq.—*Imperfect*, wanting the first 2 leaves, which are supplied in facsimile. In good condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1731	552	Thomas Jett	——	——
1743	III. 4010	R. Harley	——	Osborne, Bookseller.
—	V. 1750	Ditto	——	Ditto.
1756	2017	Bryan Fairfax	1 11 6	Francis Child.
1756	395	R. Rawlinson	0 11 0	——
1773	2481	J. West	10 10 0	Gulston.
a 1776	1221	J. Ratcliffe	3 10 0	T. Allen.
1785	2140	Anonymous	6 0 0	S. Alchorne.
1789	905	E. Jacob	5 7 6	Chapman.
a 1795	600	T. Allen (*i*)	5 5 0	Egerton.
1812	6348	Duke of Roxburghe	336 0 0	Duke of Devonshire
1813	171	S. Alchorne (*i.* 2)	60 18 0	——
b 1814	650	J. Townley (*i.* 2)	136 10 0	Marquis of Blandford
1814	1537	Anonymous	189 0 0	W.
1818		— Saunders	52 10 0	——
b 1819	1569	Marquis of Blandford (*i.* 2)	44 2 0	G. W. Taylor.
c 1821	546	Anonymous (*i.* 4)	7 7 0	R. Heber.
b 1823	II. 602	G. W. Taylor	34 13 0	T. Jolley.
1826	791	J. Inglis	39 18 0	——
1829	3113	G. Hibbert	37 16 0	P. A. Hanrott.
d 1831	446	Ch. Meigh *(The Marlborough copy)*	23 0 0	J. Wilks.
1833	I. 2497	P. A. Hanrott	30 9 0	——
c 1834	IV. 1230	R. Heber (*i.* 4)	13 13 0	J. H. S. Pigott.
1836	IX. 684	Ditto	43 0 0	——
b 1844	II. 1633	T. Jolley	79 0 0	Langley.
d 1847	694	R. Wilks	54 0 0	Rev. C. H. Crauford
c 1847	67	J. H. S. Pigott	30 0 0	Rodd, Bookseller.
c 1849	475	Rodd, Bookseller	43 0 0	Lilly, Bookseller.
d 1854	190	Rev. C. H. Crauford (*i.* 2)	77 0 0	W. Tite.
c 1854	472	Pickering, Bookseller	10 5 0	Lilly, Bookseller.
c 1858	498	J. Harward (*i.* 5)	32 0 0	M. Solar.
c 1860	2948	M. Solar (*of Paris*) (*i.* 5)	——	M. Techener.
1862	137	M. Libri	255 0 0	H. Huth.

No. 75.—Statutes of Henry VII. *Folio. Sine ullâ notâ.* (1489?)

Collation.—**a b c d** are 4[ns], with the 1st leaf of **a** blank; **e** a 5[n], with the last blank. Total 42 leaves, of which 2 are blank.

Note.—The signature is omitted on **a ij**. The 3rd and 5th leaves of **e** are erroneously signed **d iij** and **d v**.

Typographical Particulars.—There is no title-page. The Type is all No. 6. The lines, which are spaced to an even length, measure $4\frac{5}{8}$ inches, and there are 31 to a full page. Without folios or catchwords. Only one 2-line wood-cut initial is used. For a facsimile portion of a page, see Plate L.

After a blank leaf, the work commences on the 2nd recto of sig. a.

The Text begins thus:

> ¶ The kynge our ſouereyn lorde henry the ſeuenth after the conqueſt by the grace of god kyng of Englond ⁊ of Fraunce and lorde of Irlonde at his parlyamēt holden at weſtmynſter the ſeuenth daye of Nouembre in the firſt yere of his reigne / To thonour of god ⁊ holy chirche / and for the comen profyte of the royame / bi thaſſent of the lordes ſpiritu ell ⁊ temporell / and the comens in the ſayd parliamēt aſſēbled / and by auctorite of the ſayd parlyamente hath do to be made certein ſtatutes ⁊ ordenaunces in maner ⁊ fourme folowyng /

The Text ends on sig. e 9 verso, the whole page being as follows:—

> after the maner vſe and fourme . that fynes haue ben leuied afore the makyng of this acte . be of like force effecte ⁊ auctorite / as fynes ſoo leuyed be or were afore the makyng / of this acte . this act or ony other acte . in this ſaid parliament made or to be made . notwythſtondyng . And that euery perſone be at his liberte . to leuye ony fyne . hereafter / after his plefure / Wheder he wylle after the fourme conteyned ⁊ ordeined in and by this acte / or after the maner ⁊ fourme afore time vſed /

Remarks.—This is the earliest known volume of printed Statutes, and is further remarkable as being in English. It contains some very curious and interesting legislation on political, trade, and domestic matters, of which some idea may be formed from the following heads.

In the first year of Henry VII:—

¶ Fermedowne (*i. e.* concerning the tenure of lands)—(sig. *a ij* recto).
¶ Ayenste strangers made deynzens to paye custo- | mes / &c̄ (*a ij* verso).
¶ Noo protectyon be alowed in ony court at Calays / (*a iij* recto).
¶ Correcyns of prestes for Jncontynence . (*a iij* verso).
¶ Ayenste Tanners and Cordyners (*a iij* verso).
¶ Felde (Rebels in the field)—(*a* 5 recto).
¶ Ayenste Hunters / (*a* 6 recto).
¶ For reperacyons of the Nauee (*a* 7 recto).
¶ Sylke werke (*a* 7 verso).
¶ Reuocacion of Kyng Richardis acte ayenste Jtaliens / (*a* 8 recto).

In the third year of Henry VII:—

¶ Yeuynge of lyuerey / &c̃ (*b ij* verso).
¶ Takynge of maydens / wedowes & wyues | ayenste theyr wylle is made felonye / (*b iiij* recto).
¶ Letyng to bayle of p'sones arrested for light suspeccyon (*b iiij* verso).
¶ Dedes of gyftes of goodes to thuse of the maker | of suche gyfte be voyde / (*b* 5 verso).
¶ Drye exchaunge (*b* 5 verso).
¶ Exchaunge and rechaũge (*b* 6 verso).
¶ Concerning custumers (i. e. the Collectors of Customs)—(*b* 6 verso).
Employment (all money paid to foreigners to be sent here)—(*b* 8 verso).
¶ Ayenst thordynaũce of londõ of goyng to feyrs / (*c j* verso).
¶ Domage geuen in a writ of errour (*c ij* recto.).
¶ Clothes to be carried ouer the see . be barbed rowed and | shorne excepte &c̃ (*c ij* verso).
¶ Reteyndour (*c iij* recto).
¶ Felonye (*c iiij* verso).
¶ Exspiratur (*c* 5 verso).

In the fourth year of Henry VII:—

¶ For commyssyons of Sewers (*c* 6 recto).
¶ Fynours (Refiners of gold)—(*c* 7 recto).
¶ Ayenst Bochers (*c* 8 verso).
¶ Protections for passers in to bretayn (*d j* verso.)
¶ Anullyng of lettres patentes made to ony spirituell | persone to be quytte for paymente of dysmes or for gade- | ryng of the same . (*d ij* verso).
¶ Adnullyng of lettres patentes of ony offyce | in the forest of Jnglewode . (*d iij* recto).
¶ That all lettres patentes made to | yomen of the corone . and gromes of the kyngis chambre / for lacke of their attendaũce . be voyd / (*d iij* verso).
¶ Price of hattes and bonettes (*d iiij* recto).
¶ Of wyne & tolowse woode (*d iiij* verso).
¶ An acte vpon byeng of wolles (*d* 5 verso).
¶ Actus sup' p'clam̃ (*d* 6 verso).
¶ De p'clamacõe facienda (*d* 6 verso).
¶ Ayenst theues (*d* 8 recto).
¶ Adnullyng of the seale of therldome of Marche (*d* 8 verso).
¶ For the Mayre of London (*d* 8 verso).
¶ The Jle de Wyght (an act for peopling it) (*e j* verso).
¶ Wardes (*e ij* recto).
¶ Forgynge & coũtrefeytyng of golde & siluer of other | londes suffred to renne in this reame is made treyson/ (*e iij* recto).
¶ For kepyng vp of houses of husbondrye (*e iij* recto).
¶ Actions populers (*e iiij* recto).
¶ Item for kepyng of frye of fysshe of | the see in Orforde hauen / (*e* 5 verso).

EXISTING COPIES.

1. British Museum. *Grenville Library* (6002).—*Perfect*, with a beautiful blank at the beginning. Very clean and free from notes. Purchased by Mr. Grenville, in 1843, from a Bookseller for £30, who discovered it in a volume of old Law Tracts, among which, also, was an unique Machlinia. Measurement, $10\frac{3}{4} \times 7\frac{5}{8}$ inches.

2. Paris. *Imperial Library.—Perfect.*

3. Inner Temple Library, *London.*—*Perfect*, and with both blanks in good preservation. Bound up with a Rouen edition of Littleton's "Tenores." Measurement, 11 × 7¾ inches.

4. Earl Spencer.—*Perfect*, slightly stained. Two leaves mended and several transposed. Measurement, 10¾ × 7½ inches. His Lordship obtained this copy from Mr. Triphook in a volume of old Tracts for £3 3s, but on verifying this as a Caxton made him a present of 50 guineas.

5. A. B. Middleton, Esq.—*Imperfect*, wanting all after sig. ℓ j. Slightly worm-eaten, and much cropped. Measurement, 8 × 6¼ inches. A few years ago a well-known country Bookseller purchased a library from an old country mansion. Finding among the books a few worthless leaves, as he supposed, of an old legal MS., he put the price of 2s 6d upon them; for this sum they came into the possession of their present owner.

Besides the above there must be somewhere the few leaves from which Dibdin gave his account of the book, no perfect copy having been at that time discovered.

No copy appears to have come under the Auctioneer's hammer.

No. 76.—The Gouvernal of Health.—The Medicina Stomachi.

Quarto. Sine ullâ notâ. (1489?)

Collation.—The "Gouvernal," 𝔄 and 𝔅 4^ns; the "Medicina Stomachi," two unsigned leaves.

Typographical Particulars.—Without title-page. Only one Type, No. 6, is used throughout. The lines, which are of an even length, and measure 2⅝ inches, excepting 𝔅 7 verso, which has 24, have all 23 lines to a page. Wood-cut initials to chapters. Without folios or catchwords.

The Text begins on sig. 𝔄 j recto,

In this tretyſe that is cleped Gouernayle of helthe: What is to be ſayd wyth cryſtis helpe of ſome thynges that longen to bodily helthe/hadde and to be kept or to bodily helthe. loſt and to be recouered/and is departed in viij. chapytures/that is to ſaye In the fyrſte chapytre of the profytte of goode

The whole of this page is given at Plate LIII.

The "Gouvernal" concludes on sig. B 8 verso,

to sodeyn deth: As they that longe tyme vsen
beefe olde saltyd or beestely fyshes or rawe flesh
she/or they that slepe to lityl/or exercisen tomo
the after mete. or oute of mesure colde or hote ⁊
so of many other/truly of suche it may be sayd
But yf they leue of: they shall not asterte the
stroke of deth.

Following the "Gouvernal" is the "Medicina Stomachi," occupying 2 leaves (4 pages), all in metre, and commencing with a 2-line F,

For helth of body couere for colde thy hede
ete no rawe mete/take good hede hereto
Drynke holsom wyne sede the on lyght brede
Wyth an appetyte. ryse from thy mete also

The Text ends,

Moderate sode gyueth to man his helthe
And all surfetes doth from hym remewe
And charyte to the soule is dew.
This receyte boughte is of no potycarye
Of mayster antony ne of mayster hughe
To all indyfferent it is rycheste dyetarye

Explicit medicina stomachi:

MANUSCRIPTS.—Latin: *Sloane* 3149, 14th Century, agrees with Caxton generally, and ends "Explicit tractat⁹ Barthoēi ī suo breuiario de regīe sanitat⁹," without the "Medicina." *Sloane* 1986, written after 1442, as appears from folio 199, agrees generally with Caxton. *Sloane* 3566, 15th Century, a small volume, $3\frac{5}{8} \times 2\frac{1}{2}$ inches, same text as before. English: *Sloane* 989, 15th Century, Caxton's text, but with the following colophon, "This lytel booke compiled a worthi clerke called John de Burdeux for a frende that he had." *Sloane* 3215, 15th Century, beautifully written, Caxton's text. *Harl.* 2390, 15th Century; the text varies considerably from Caxton's, though in no way improved, but the sense is the same. To none of these is the "Medicina Stomachi" attached, manuscript copies of which, however, are very plentiful; *vide Lansdowne* 699; *Harl.* 116, headed "The diatory made by the monk of Byry;" *Harl.* 4011; and *Harl.* 2251.

REMARKS.—The "Gouvernal" was originally written in Latin, and soon after translated into English; but no trace of the Translator's name is left. The date of the original composition is unknown; we can only gather from the non-existence of

manuscripts of a later date than the latter half of the 14th Century, that it was composed about that period.

The name of the Author or Compiler is doubtful. From *Sloane* 989 one would say that John de Burdeux wrote it for the good of a "frende," but *Sloane* 3149 attributes it to another Writer, "Explicit tractatus Bartholomei." John de Burdeux was the Author of several tracts on medicine, and flourished in the latter half of the 14th Century. Bartholemeus was rather a prolific Writer of the 14th and 15th Centuries, but the "Gouvernal" is not found among the works generally attributed to him. Whoever may have been the Author, the work possesses small claims to originality, being a compilation from the medical works of the Arabian and Greek Physicians, and quoting largely from the "Regimen Sanitatis Salernitanum." The "Medicina Stomachi" is contained in most collections of Lydgate's poetry, and in *Harl.* 116, is directly attributed to him.

Both tracts were reprinted by W. de Worde, *sine anno*, who repeats all the blunders of the 1st edition. These editions are equally rare, the only copy of the 2nd being in the Public Library, Cambridge. An annotated reprint of Caxton's text was issued privately by the Editor of this work, in 1858. On no other occasion does this interesting treatise, which was the earliest medical book printed in the English language, appear to have passed through the press.

The only Existing Copy is in the old library of the Earls of Dysart, at Ham House, Surrey. It is quite clean and free from manuscript disfigurements, except the first page, which is slightly stained. A book-plate, apparently with the initials J.M., intertwined, is inside the cover. Measurement, 8 × 5½ inches.

No. 77.—The History of Reynard the Fox. *Second Edition. Folio. Sine ullâ notâ.* (1489 ?)

Collation.—An unsigned sheet of introductory matter; sigs. a b c d e f g h are 4^{ns}; i is a 3^{n}. No blank leaves. In all 70 leaves.

Typographical Particulars.—There is no title-page. The Type throughout is No. 6. The lines, which are fully spaced out, measure 5⅝ inches, and there are 31 (sometimes 32) to a page. Wood-cut initials are used. On the 1st recto is Caxton's device, underneath which is the following line only :—

¶ This is the table of the hiſtorye of Reynart the foxe /

On the verso commences the table, which ends 7 lines down the 2nd recto, underneath which is,

¶ Hyer begynneth hyſtorye of reynard the foxe.

The preface finishes the page. The 2nd verso is blank. On sig. a j,

¶ How the lyon kynge of alle beestys sent oute hys maũde mentys that alle beestys sholde come to hys feest and court / ¶ Capitulo Primo

The conclusion of the text cannot be given, no perfect copy being at present known. For an account of the 1st edition of this celebrated allegory see *ante* page 87.

The only EXISTING COPY is in the Pepysian Library, Cambridge. It unfortunately wants the last 2 leaves, containing the epilogue of Caxton, and ends on sig. i 4 verso, with these words,

And her wyth wil I leue forw hat haue I to wrote of thyse mysdedis I haue ynowh to doo

It is in good condition, but cropped, measuring 9 × 6¾ inches. Pepys's arms on the binding, and his book-plate inside. The wanting leaves are supplied in manuscript of 17th Century (see Vol. I, page 158), of the genuineness of which the Reader can judge for himself. Autograph on 1st page, "John Awdley." Although greatly differing in appearance from the 1st edition, this copy has remained entirely unnoticed as a 2nd edition, until now.

No. 78.—THE HISTORY OF BLANCHARDIN AND EGLANTINE. *Folio, Sine ullâ notâ.* (1489?)

COLLATION.—Imperfectly known. The introductory matter makes a 3^{n}, signed i, ii, iij, the 6th leaf being blank. A B C D E F G H I K L M are 4^{ns}, and there were probably several other additional signatures.

TYPOGRAPHICAL PARTICULARS.—Without title. The Type is all No. 6. The lines, which are all of one length, measure $4\frac{5}{8}$ inches, and there are 31 to a full page. Wood-cut initials. Without folios or catchwords.

The Text begins on sig. j recto, with a prologue by Caxton :—

Vnto the right noble puyssaũt & excellẽt prynceesse my redoubted lady my lady margarete ducheesse of Somercete / moder vnto our naturel & souerayn lord and most

This prologue, which is printed *verbatim* in Vol. I, page 187, finishes on the verso of the same leaf,

Joyes desirs in thys present lyff : ¶ And after this short and transytorye lyff . euerlastynge lyff in heuen Amen /

The table follows on sig. ij, with a 2-line initial,

Here begynneth the table of the victorpous prynce Blanchardyn / sone of the noble kyng of Fryse

and finishes on the 5th recto, which, however, in the only copy known, is unfortunately, in manuscript. This appears to have been copied from the very rare reprint by Wynken de Worde, the last 4 lines being :—

"How Blanchardin wedded his love the proude | pucelle in amours: And of the grete ioye that | was made there. and of the Kynge of Fryse deth capl° liiij° "

The 6th leaf is blank. On sig. A j recto the 1st chapter commences as follows :—

¶ The firſt chapitre of this preſent boke contepneth how Blanchardyn departed out of the court of his fader kynge of fryſe / Capitulo primo.

THat tyme when the Right happy. wele of

All the text after sig. M iiij is wanting in the only known copy.

Manuscripts.—The collections in the British Museum have been searched in vain for a manuscript of this interesting romance. M. Paris describes but one in the Imperial Library, though he states that there are three others. This is No. 6987, and entitled "Blancardine." Being in verse it was certainly not the original of Caxton's translation, although the subject is the same.

Remarks.—The prologue to Caxton's translation of this romance is fortunately preserved, from which we learn that Margaret, Duchess of Somerset, brought to Caxton the French version of this romance (which she had "long before" purchased of him), with her commands that he should translate it into English. Having made the translation, he presented it to Her Grace, probably as a manuscript, as he says nothing of any command to print it. It was, however, soon after put to press, perhaps at Caxton's own risk, as a trade speculation. As to the date there are only the typographical particulars to guide us, which, however, all point to about the year 1489.

The only known Existing Copy is in the library of Earl Spencer. It is, unfortunately, imperfect, wanting the 5th leaf of the preliminary matter, A 5, B ij, and all after M iiij. It is in a fair state, and measures $8\frac{3}{4} \times 6\frac{3}{4}$ inches.

One leaf (sig. L iij) has also been preserved among the Bagford collections in the British Museum (*Harl. MS.*, 5919, fol. 3*b*), and from this our specimen at Plate LIV has been obtained.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1776 ...	783 ...	J. Ratcliffe	3 6 0	... G. Mason.
1799 ...	IV. 261 ...	G. Mason	21 0 0	... Duke of Roxburghe.
1812 ...	6360 ...	Duke of Roxburghe.....	215 5 0	... Earl Spencer.

No. 79.—The Four Sons of Aymon. *Folio. Sine ullâ notâ.* (1489?)

The Collation cannot be given accurately, as no perfect copy is known. A B C D E F G H I K L M N O P Q R S T U X Y Z aa bb cc dd ee ff gg hh ii kk ll are all 4^{ns}, m m being a 3^{n}, with the 6th leaf, probably, blank. This makes a total of 278 leaves; but it is more than likely that some introductory matter preceded sig. A.

Typographical Particulars.—Only one Type, No. 6, is used. The lines, which are all of an even length, measure $4\frac{5}{8}$ inches, and there are 31 to a full page. Without folios or catchwords. Wood-cut initials throughout.

The only known copy of this edition begins on sig. B iij, in the middle of a sentence,

Reynawde one of the ſones of Aymon / wherof ſpecyally tre

The Text ends on the 5th verso of sig. m m, with the following sentence:—

My ſayr lordes thenne that this preſent boke ſhal re= de or here. we ſhall praye god ⁊ the glorious ſaynte Reynaude the marter / that he gyue vs grace to perſeuere / and contynue our liff in good werkes. by the whiche we may ha ue at our endyng the liff that euer ſhall laſte /

AMEN.

For a facsimile of this see Plate LIV.

Manuscripts.—*Royal* 16 G. II (sæc. xv), is a copy of the French text, beautifully written and illuminated. After 7 leaves of poetical introduction the story begins: "Or dist le Conte que du temps du Roy Alexaundre ne fut ouye vne histoire pareille de ceste qui cy apres sensuit Comme Il aduint des quatre filz Aymon." All the 15th-Century libraries of which we have knowledge, contained copies, and in the Imperial Library, Paris, are Nos. 7183 (sæc. xiii), $7186^{3.3.}$ (sæc. xiv), and 7182 (sæc. xv); all in verse, the last containing no fewer than 28,000 lines.

Remarks.—Manuscripts of this favourite romance, concerning the original of which little appears to be known, mount up to the 13th Century, and references to it are found in manuscripts of a still earlier date; but all these are rythmical romances, and Caxton's translation (if we may give him the credit of it) was evidently made from a French prose text, perhaps that printed at Lyons, about 1480, under the title "Les quatre filz Aymon."

Before the discovery of the volume under review, the earliest printed English text of "The four sons of Aymon" was the 1554 edition of R. Copland, to which was appended he following colophon:—

"¶ Here finishith the hystory of the | noble & valiaunt knyght Reynawde | of Mountawban, and his three bre- | thern ¶ Imprinted at London, by | Wynken de Worde, the. viij. daye of | Maye, and ye yere of our lorde. M, C |

CCCC iiii . at the request and com- | maundement of the noble and puis- | saunt erle, the Erle of Oxenforde, | And now Emprinted in the yere of | our Lord . M . CCCCC . l iiii . the | vi daye of Maye, By wylliam Cop- | land, for Thomas Petet."

From Copland's colophon we learn that an edition was issued in 1504 by Wynken de Worde, although, unfortunately, not a single copy is now known to exist. He, of course, reprinted from the text under review; and indeed the first portion of the colophon above quoted, so far as it concerns Wynken de Worde, is quite in Caxton's style, and recalls the numerous instances already noticed, in which Wynken de Worde, by altering the Printer's name and the date, has falsified both typographical and historical truth. That in this case he used Caxton's colophon, with alterations is rendered almost certain when the prologue to Copland's edition is perused. Here we have all the peculiarities of our first Printer's style, and his very diction. So evident is this, that its non-appearance among the writings of Caxton, in the first volume of this work, is to be regretted. That the Reader may judge for himself, the entire prologue from Copland's edition is here given. The quotation is *verbatim* but not *literatim*, as Copland's orthography excites no interest.

"As the philosopher in the first book of his metaphysic saith, every man naturally desireth so to *connewe* things. And therefore have the Clerks and people of great understanding desired and *coueite* to learned sciences and to know vertues of things. Some by Philosophy, other by Poetry, and other by Histories and Chronicles of things passed. And upon these three they have greatly laboured in such, that thanked be God, by their good diligence and labours they have had great knowledge by innumerable volumes of books which have been made and compiled by great study and pain unto this day. And because that above all things the princes and lordes of high estate and *entendement* desire to see the histories of the right noble and high virtues of the predecessors, which be *digne* and worthy of remembrance of perpetual recommendation. Therefore late at the request and commandment of the right noble and virtuous Earl, John Earl of Oxford, my good singular and especial lord, I reduced and translated out of French into our maternal and English tongue the life of one of his predecessors, named Robert Earl of Oxford tofore said with divers and many great miracles, which God showed for him, as well in his life as after his death, as it is showed all along in his said book. And also that my said lord desireth to have other histories of old time passed, of virtuous chivalry, reduced in likewise into our English tongue, he late sent to me a book in French containing the Acts and Faits of War done and made against the great Emperor and King of France, Charlemagne, by the Four Sons of Aymon, which book according to his request I have endeavoured me to accomplish, and to reduce into our English, to my great cost and charges, as in the translating as in emprinting of the same, hoping and not doubting but that his good grace shall reward me in such wise that I shall have cause to pray for his good and prosperous welfare, and beseeching his said noble good grace to pardon me of the rude and this simple work. For according to the copy which he sent to me I have followed as nigh as I can. And whereas any default shall be found, I submit me to the correction of them that understand the chronicle and history, beseeching them to correct it, and amend there as they shall find fault. And I shall pray Almighty God for them that so do to reward them in such wise that, after this short and transitory life, we all may come to everlasting life in heaven. Amen."

John, 13th Earl of Oxford, is described as "a brave, wise, magnanimous, learned, and religious man," and probably extended his patronage to Caxton's successor, W. de Worde.

No manuscript or printed copy of Caxton's Life of Robert, Earl of Oxford, is known.

The only known Existing Copy of Caxton's edition is in the library of Earl Spencer. It is imperfect, wanting all before sig. 𝔅 iij; 𝔇 8; and 𝔓 8; but is complete at the end. Measurement, 10 × 7¼ inches.

No. 80.—Directorium Sacerdotum, una cum Defensorio ejusdem; item Tractatus qui dicitur crede mihi. *Folio. Second Version. Second Edition.* "*Impressum per Willelmū Caxton apud westmonasteriū prope London*/" *Without Date.* (1489?)

Collation.—A preliminary 4^{n}, signed only on the 4th recto with the figure 4; a b c d e f g h i k l m n o p q r s t u x y are all 4^{ns}; z is a 5^{n}. Total 194 leaves. No blanks.

Typographical Particulars.—There is no title-page. The Type is all No. 6. The lines, which are spaced to an even length, measure $4\frac{5}{8}$ inches. Exclusive of head-lines there are 31 to a page. A few 2-line wood-cut initials. Without folios or catchwords.

The "Kalendar," which has the same wood-cut KL as in the 1st edition, commences on the 1st recto, thus:—

KL Prima dies menſis et ſeptima trūcat vt enſis
Januarius habet dies xxxj / luna vero xxx

With a page for a month, this finishes on the 6th verso. The 7th leaf is occupied with rules "in anno bisextili," and "tabula paschalis." On the 8th recto is a table for finding the Golden and Dominical Letters from 1489 to 1593, printed in black and red ink. On the verso is Caxton's device. On sig. a j,

¶ Incipit prologus in tractatum ſequen
tem Qui dicit^r directorium Sacerdotum

Underneath with a 2-line wood initial,

Clamat propheta clamat et baptiſta / euuāgeliſtaqz hor

On sig. x ij recto, half-way down the page,

¶ Explicit directorium ſacerdotum ⁊ incipit
Defenſorium eiuſdem directorij In noīe dñi

The Defensorium ends on sig. x 8 recto,

¶ Impreſſum eſt hoc directoriū cū defenſorio eiuſdem per
Willelmū Caxton apud weſtmonaſteriū prope London/

The Crede mihi follows immediately underneath, without any head-line.

¶ Sequentes articuli vētulati ſūt ⁊ aprobati per canoni-
cos eccl'ie Sarū: Et in primo de octabis corporis Criſti

The Text ends on sig. z 10 verso,

vir poterit errare: in ſeruicio diuino Deo Gracias
¶ Caxton me fieri fecit.

Remarks.—From the fact of the Printer beginning his table for finding the Golden and Dominical Letters at the year 1489, we may safely assume that year to be the date

of printing, as to print back years would be useless. The combination of red and black figures, the black form being first printed, and the red form secondly and separately, shows a great advance in workmanship over other books by Caxton.

A Directorium was printed at Antwerp, by Gerard Leeu, in 1488, which may have been the pattern for this. It is in much smaller type, but the arrangement agrees very nearly, and the copy in the Bodleian is covered with notes in English.

Like the 1st edition there is only one EXISTING COPY known of this, which is in the Bodleian Library. It is, with "The Art and Craft to know well to die" by the same Printer, still in the original parchment wrapper, as issued from Caxton's workshop. It is perfect, and in good condition, measuring 10 × 7¼ inches.

A copy was in the Public Library, Cambridge, in Dr. Middleton's time.

No. 81.—ENEYDOS. *Folio. Without Printer's Name, Place, or Date. "Translated by me wyllyam Caxton," June 22,* 1490.

COLLATION.—Sig. 𝔄 a 3ⁿ, with the 1st leaf blank; 𝔅 𝔇 𝔈 𝔉 𝔊 𝔎 𝔍 𝔏 are 4ⁿˢ, with 𝔏 8 blank. In all 86 leaves, of which 2 are blank.

Dr. Dibdin erroneously ascribes only 4 leaves to sig. 𝔄.

Note.—Sig. a is very irregular: the 1st leaf, which is blank, is not reckoned in the signatures, the 2nd and 3rd leaves being signed respectively 𝔄 j and 𝔄 ij. The 4th leaf, which, to agree with the others, should have been signed 𝔄 iij, has no signature at all; while the omitted signature, 𝔄 iij, appears on the 6th or last leaf of the 3ⁿ.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 6. The lines are spaced to an even length, and measure 4¾ inches. There are 31 lines to a full page. Wood-cut initials of 2, 3, and 6 lines in depth.

After a blank leaf the prologue begins on the 2nd recto, signed 𝔄 j,

> After dyuerſe werkes made / tranſlated and achieued / ha vyng noo werke in hande. I ſittyng in my ſtudye where as laye many dyuerſe paunflettis and bookys. happened that to my hande cam a lytyl booke in frenſhe. whi=he late was tranſlated oute of latyn by ſome noble clerke of fraūce whi

The prologue finishes on the verso of the 3rd leaf, signed 𝔄 ij,

> nōmed of alle his noble progenytours ¶ And ſo to lyue in this preſent lyf / that after this tranſitorye lyfe he and we alle may come to euerlaſtynge lyf in heuen/ Amen:

On the next recto, which is the 4th (the 3rd printed leaf), and without signature,

¶ Here folowyth the table of this preſent boke

On sig. A 6 recto (the 5th printed leaf, and erroneously signed A iij), the table ends; and, on B j recto, with a 5-line initial in wood,

TO the honour of god almyghty/ and to the glorious vyrgyne Marye moder of alle gra=

The Text ends on sig. L 7 recto, with the following colophon :—

HERE fynyſſheth the boke of Eneydos / compyled by Vyr gyle/whiche hathe be tranſlated oute of latyne in to frenſhe/ And oute of frenſhe reduced in to Engliſſhe by me wyllm Caxton/the xxij. daye of Jupn. the yere of our lorde. M. iiij C lxxxx. The fythe yere of the Regne of kynge Henry the ſeuenth

Caxton's device on the verso. The 8th leaf is a blank.

MANUSCRIPTS.—No copy of this work, either in the original French, or in the English translation, can be traced in the chief manuscript collections of England; nor does there appear to be any in the Imperial Library, Paris. In the library of Maurice Johnson, Esq., of Spalding, there was a manuscript entitled "Ci comence listoire de Eneas," which possibly may have been connected with Caxton's translation.

REMARKS.—The account given by Caxton of his undertaking an impression of this romance is very interesting, and is fully described in the prologue, already printed in Vol. I, page 188.

The "lytyl booke in frenshe, named Eneydos," which happened to come under our Printer's notice while sitting in his study surrounded with many divers pamphlets, is a free paraphrase of portions of "The Æneid," by Virgil. Had Gawin Douglas, who, in 1553, issued a Scotch metrical version of "The Æneid," read Caxton's preface, he would have seen that Caxton does not pretend to give a translation of the Latin poem, and might have spared himself the trouble of some hundreds of lines in abuse thereof. The "Eneydos" was issued only as a romance compiled from Virgil's "Æneid" and Bocace's "Fall of Princes;" and, with little merit, it seems to have gained little favour, even with the lovers of such compilations, for it never reached a 2nd edition. It would appear, however, that a good sale was expected, and an impression more numerous than usual struck off, as few of Caxton's books are so common as "Eneydos."

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 12).—*Perfect*, but a poor copy, much washed. Measurement, $9\frac{1}{2} \times 6\frac{3}{4}$ inches.

2. THE SAME. *Cracherode Library* (C. 21. d).—*Perfect*, but stained and scribbled over. Measurement, $10\frac{3}{8} \times 7\frac{1}{8}$ inches. Autographs of "Ames" and "Peter Thompson."

3. British Museum. *Grenville Library* (9723).—*Perfect*, and clean. Measurement, $10\frac{1}{4} \times 7\frac{1}{4}$ inches.

4. Cambridge. *Public Library* (AB. 10. 27).—*Perfect*, with the original blanks. A fine and clean copy from Bishop Moore's collection. Measurement, $11 \times 7\frac{1}{2}$ inches. Autograph "R. Johnson p[d] xij d 1510."

5. The same. *Trinity College.—Perfect*, and in good condition, with the original blanks. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.

6. Oxford. *Bodleian.—Imperfect*, wanting all sig. A, and H 8. In a very poor plight, torn and cut. Measurement, $9\frac{1}{2} \times 7$ inches.

7. The same. Another copy.—*Very imperfect*, wanting all before sig. C j; E iij, 6 and 7; G 8; I j and 8; K j and 8; all L. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

8. The same. Another copy.—*Imperfect*, wanting all sig. A. Clean, and in tolerable state. Douce's copy. Measurement, $10\frac{1}{4} \times 7$ inches. At the foot of B j is stamped, "Robert Hedrington his Bookes. 1577."

9. The same. *St. John's College.—Imperfect*, wanting all sig. A. Measurement, 10×7 inches. Bound with "Parvus Chato," "Court of Sapience," and "Pilgrimage."

10. Glasgow. *Hunterian Museum* (K. 3. 4).—*Imperfect*, wanting sig. L 7. Stained, and with manuscript notes. Labelled on back "Seige of Troy." Measurement, $10\frac{7}{8} \times 8$ inches.

11. Duke of Devonshire. — *Imperfect*, wanting sig. L j. In good condition. Measurement, $10\frac{1}{2} \times 7\frac{7}{8}$ inches.

12. Marquis of Bath. Clarke, in his "Repertorium," ascribes a copy to the library at Longleat, but no particulars can be given.

13. Earl of Dysart.—*Perfect*, very clean and free from manuscript. Measurement, $9\frac{7}{8} \times 7\frac{3}{8}$ inches. Book-plate, "E Libris Josephi Brereton de Helmingham." Autograph, "Joseph Brereton, Reg. Coll. Cantab. 1738."

14. The same. Another copy.—*Perfect*, and in beautiful condition, having both blanks. Ruled red round each page. Measurement, $10\frac{3}{8} \times 8$ inches. From the Harleian library, vol. III, 3603.

15. Earl of Jersey.—*Perfect.* Clean, with few manuscript notes. Measurement, $10\frac{1}{8} \times 7$ inches. "E Libris Georgij Jackson."

16. Earl Spencer.—*Perfect.* Clean, with few manuscript notes. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. On fly-leaf, "£105."

17. Sir G. Grey.—*Imperfect*, wanting 3 leaves in sig. A. In good state. Measurement, $9\frac{3}{4} \times 7\frac{5}{8}$ inches. Originally bound with "Arnold's Chronicle."

18. H. Huth, Esq.—*Imperfect*, wanting a leaf of the table, and much washed: was purchased by Mr. Lilly, at the sale of H. Holland's books, July, 1860, for £84. Measurement, $10\frac{3}{4} \times 7\frac{5}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	91	R. Smith	0 3 0	——
1743	III. 3603	R. Harley	——	Osborne, Bookseller.
—	V. 1760	——	——	——
1756	2021	B. Fairfax	1 10 0	F. Child.
1773	1190	J. West	4 0 0	J. Ratcliffe.
1776	1015	J. Ratcliffe	5 12 6	——
1776	1214	Ditto (*i.* 5)	2 5 0	Earl of Marchmont.
1776	1423	Ditto	5 5 0	——
1817	738	T. F. Dibdin (*i.* 4)	21 0 0	——
a 1819	4470	Marquis of Blandford	88 4 0	J. Perry.
1820	1285	——	18 10 0	——
a 1822	IV. 645	J. Perry (the Marlborough Copy)	46 14 6	T. Jolley.
1826	1661	J. B. Inglis (*i.* 3)	20 0 0	——
1830	1323	Earl of Marchmont (*i.* 5)	——	——
b 1833	IV. 1459	P. A. Hanrott (*i.* 1)	43 1 0	Lord Auckland.
b 1835	807	Lord Auckland (*i.* 1)	24 0 0	H. Holland.
a 1843	II. 635	T. Jolley	66 0 0	——
1859	—	E. Jeans, Bookseller	100 0 0	Sir G. Grey.
b 1860	535	H. Holland (*i.* 1)	84 0 0	H. Huth.

No. 82.—The Fifteen Oes, and other Prayers. *Quarto. Printed by commandment of the Princess Elizabeth, Queen of England, and the Princess Margaret, Mother unto our sovereign lord the King, by their most humble subject and servant William Caxton. Without Place or Date.* (1490?)

Collation.—a b are 4^{ns}; c is a $3^{n} = 22$ leaves.

Typographical Particulars.—There is no title. The Type is all No. 6. The lines, which are spaced to an even length, measure $3\frac{1}{4}$ inches, and there are 21 to a full page. Without folios or head-lines. Wood-cut initials. A wood-cut border, in four separate pieces, is placed round each page. This border was used later, for an undated but very early edition of "Horæ," by Wynken de Worde. The wood-engraving of the Crucifixion, which appears upon the verso of the 1st leaf, is represented in Plate XLIX, and has considerable artistic merit. It appears to have been a favourite, having been used at a later period, both by Wynken de Worde and by Pynson, in several publications.

The recto of the first leaf is blank, but the verso is occupied with the wood-cut of the Crucifixion, already noticed.

Upon the 2nd recto (not signed, unless the signature has been cut away in binding) the Text begins with a 5-line initial in wood,

O Jhesu endles swetnes of louyng soules / O Jhesu gostly ioye passing & excedyng all gladnes and desires. O Jhesu helthe & tendre louer of al repentaūt sinners that likest to dwelle as thou saydest thy selfe with the children of men / For that was the cause why thou were incarnate / and made man in the ende of the worlde. Ha-

Fifteen prayers, each of which commences with the letter O, follow, the 15th ending nearly at the bottom of the 8th recto of sig. a. Several devout prayers succeed, partly in Latin and partly in English. On the verso of c iiij, the page ends thus :—

¶ Sequitur oracio de beato rege Henrico

Rex henricus sis amicꝰ / nobꝭ in āgustia
Cuiꝰ p̄ce nos a nece / saluemur ꝑpetua
lāpas moꝝ / spes egroꝝ / ferēs medicaīa

Some prayers follow, and on the verso of c 6 the Text ends thus :

¶ Thiese prayers tofore wreton ben en prīted bi the cōmaūdementes of the most e hye & vertuous prynceſſe our liege la di Elizabeth by the grace of god Quene of Englonde & of Fraūce. & also of the right hye & most noble prynceſſe Marga rete Moder vnto our souerayn lorde the kyng / &c

¶ By their most humble subget and seruaūt William Caxton

Remarks.—The fifteen prayers, named from the fact of their all commencing with the letter O, "the fifteen Oes," are commonly found in the manuscript Horæ of the 15th Century, in their original Latin. They were frequently printed both in that language and in English, Caxton's version of the latter being possibly the earliest. All these prayers breathe a spirit of earnest devotion, and as an example the following is laid before the Reader.

" O Jhesu heuenly leche haue mynde of thy langour and blewnes of thy woũdes & sorowe that thou suffredest in the heyght of the crosse / when thou were lifte vp fro the erthe / that thou were all to torne in all thy limmes / soo that there was noo limme abydynge in his right ioynte / soo that noo sorowe was like to thyne· fro the sole of thy fote to the toppe of thy hede there was no hole place / And yet forgetyng in maner all those greuous paynes / thou preydest deuoutly & charitably to thy fader for thine enmyes sayeng thus / Fader foryeue it theim / for they wyte not what they done/ For this blessed charytable mercy that thou shewdest to thyne enmyes. and for mynde of thyse bytter paynes / graunte me / that the mynde of this bytter passion be to me plenar remyssion & foryeuenes of my sinnis Amen / ¶ Pater noster Aue maria "

Another prayer commences thus :—

" O blessid Jhesu swetnes of hertes and gostli hony of soules. I beseche the for the bytternes of the aysel and galle that thou tasted " &c.

The " Rex Henricus " of the Prayer on c iiij verso, was Saint Henry, surnamed the Pious and the Lame. He was son of Henry Duke of Bavaria, and was born in the year 972 ; crowned King of Germany, at Mentz, in 1002 ; died 14th July 1024 ; and was canonized by Pope Eugenius III in 1152.

The only Existing Copy known is in the British Museum (C. 25. c), and is bound with several tracts printed by Wynken de Worde. It is *perfect* and in good preservation, although a good deal cropped in the binding. Measurement, $6\frac{7}{8} \times 5$ inches. Purchased in 1851.

A *fragment* (4 leaves) is in the " Mirrour of the World " at the Baptist College, Bristol.

No. 83.—The Dictes and Sayings of the Philosophers. *Third Edition. Folio. Westminster. The year* 1477 *erroneously reprinted, the real date being about* 1490.

Collation.—The device and prologue occupy 2 unsigned leaves ; then, A B C D E F G are 4^{ns}; H and I 3^{ns}, the 6th leaf of I being blank. In all 70 leaves, of which the last is blank. Dr. Dibdin erroneously states " It contains only 66 leaves."

There is no title-page. The only Type used is No. 6. The lines which are fully spaced out measure $4\frac{5}{8}$ inches. There are 30 and 32 lines to a page, but mostly 31. Without folios or catchwords. 2 and 3-line wood-cut initials.

Caxton's device is in the centre of the 1st recto, the prologue commencing on the verso with a 2-line wood initial,

> **Where it is so that euery creature by the suffraunce of our lord god is born and ordeyned to be subgette and thrall vnto the stormes of fortune. And so in diuerse and**

This finishes halfway down the verso of the 2nd folio,

rudenes not expert / in my maner folowed my coppe and the ground I had to speke vpon . as here after ensiewys .·.·

On sig. A j the work commences,

Sedechias was the first. Philosophir by whom through the wyl and pleaser of onre lord god. Sapience was vnderstande and lawes resceyued. whiche. Sedechias saide that euery creature of good beleue

The Text ends at foot of 5th recto of sig. I,

Whom I beseche Almyghty god tencrece and to continue in his vertuous disposicion in this world . And after this lyf to lyue euer lastyngly in heuen . Amen .

¶ Caxton me fieri fecit .

The verso and final leaf are blank.

Remarks.—This is another instance of the original date and imprint of a book being reproduced in subsequent editions. All the typographical particulars prove it to have been about 1490 ; and the presence of signatures, printed initials, and evenly spaced lines, give direct testimony against the date 1477, at which time none of these had been adopted at Westminster.

For literary particulars, see the 1st edition, page 82, *ante*.

EXISTING COPIES.

1. Cambridge. *Public Library* (AB. 10. 29).—*Imperfect*, wanting the 2 preliminary leaves, but with the final blank. Badly stained, dirty, and with scribblings. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches. Bound up with "Royal" and "Book of Good Manners." From Bishop Moore's collection.

2. The same. *St. John's College.—Perfect*, but soiled and with scribblings. In autograph, "Liber hic est primus a primo quem hactenus deprehendi excusum a Gul. Caxtono Protypographo . Tho : Baker dedit . Coll . Jo . Socius ejectus." Measurement, $10\frac{3}{8} \times 6\frac{1}{2}$ inches.

3. Oxford. *Bodleian.—Perfect*, rather stained and wormy. Measurement, $11 \times 7\frac{3}{4}$ inches. A recent purchase for £199 15/.

4. Lambeth Palace.—*Perfect*, and in good condition. Bound up with "Book of Good Manners." Measurement, $10\frac{1}{2} \times 7$ inches.

5. Earl Spencer.—*Imperfect*, wanting sig. I j. Stained in some places. Measurement, $9 \times 6\frac{1}{2}$ inches.

6. Earl of Pembroke.—*Perfect*, clean and free from manuscript. Measurement, $9\frac{3}{8} \times 6\frac{3}{4}$ inches.

7. Rev. J. F. Russell.—*Imperfect*, wanting all after sig. J ij. Washed, with 5 or 6 leaves mended. Measurement, $10\frac{3}{8} \times 7\frac{5}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser
1743	III. 4046	R. Harley	——	Osborne, Bookseller.
1792	1675	John Munro	16 16 0	Short
1816	1176	Dr. Vincent	99 15 0	Singer.

No. 84.—The Mirrour of the World. *Second Edition. Folio. The Name, Place, and Date of the First Edition reprinted; but about* 1490.

Collation.—a b c d e f g h i k l are 4^{ns}, with the 1st leaf blank and the last occupied with the device only. In all 88 leaves, of which 1 is blank.

Dr. Dibdin erroneously states that this edition "has 84 leaves or signatures eighteen," and that it is printed in the same types as the 1st edition, having, however, "what Printers call a fatter look."—*Typ. Ant.* vol. i, page 108.

Typographical Particulars.—There is no title-page. The Type is all No. 6. The lines, which are spaced to an even length, measure $4\frac{5}{8}$ inches, and a full page contains 31. Without folios or catchwords. 2 and 3-line initials in wood.

Commencing with a blank leaf, the table follows on the 2nd recto, signed, however, a j. The Text begins thus:—

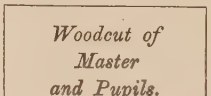
Here begynneth ye table of the rubrices of this presente volume named the myrrour of the world or thymage of the same /

The table follows immediately under, finishing on sig. a ij verso,

Hyer endeth the table of the Rubryces of this present booke /

On sig. a iij recto,

Prologue declarynge to whom this book appertaynyth /



Woodcut of Master and Pupils.

Consyderyng that wordes ben perisshing vayne. and forgetefull / And writynges

At foot of the same,

¶ Hier begynneth the booke callyd the Myrrour of the worlde. And treateth firſt of the power and puyſſaunce of god / Capitulo primo

The Text ends on the 7th verso of sig. l,

and tranſlatorye lyf he brynge hym and vs in to his celeſtyall blyſſe in heuene AMEN /

¶ Caxton me fieri fecit.

On the 8th verso is the device, the recto being blank.

Remarks.—Although this book bears the same dates as the 1st edition, it is very evident from the type, from the device, from the use of a wood-cut to head Chapter II, which had been used shortly before in the "Royal Book," and from many other more minute evidences, that it really was not printed till about 1490.

It would seem that the proper cut for Chapter II, viz. a figure of a Philosopher with the Globe in his hand (Plate XV) having been injured or lost, that the workman chose the first which offered itself, and thus, in this edition, we have the very inappropriate illustration of Christ's transfiguration, as head to the chapter "Why God made and created the World." (See Plate LV).

EXISTING COPIES.

1. Cambridge. *Public Library* (AB. 10. 53).—*Perfect*, slightly stained and worm-eaten. Measurement, $10\frac{1}{4} \times 7\frac{3}{4}$ inches. Bound with the "Shepherd's Calendar, 1611," and labelled "Tracts." From Bishop Moore's collection.

2. The same. *Pepysian Library.*—*Perfect*, and in fair condition. Much cropped. Measurement, $9\frac{7}{8} \times 6\frac{1}{4}$ inches. Has portraits, book-plates, &c. of Samuel Pepys.

3. Oxford. *Exeter College.*—*Perfect*, slightly stained and wormy. Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches.

4. Glasgow. *Hunterian Museum* (K. 6. 13).—*Imperfect*, wanting the device. Slightly stained and a few manuscript notes. Measurement, $8\frac{1}{4} \times 7$ inches. At the beginning in early 16th-Century manuscript, "This present booke named the Myrror of the Worlde is the booke of me thos botelar vicar of moch wenlock bought by me at Shrowesby of on John trustanes scolar circa anni do. m. d. xvj." This copy was in the library of Dr. Ratcliffe.

5. Bristol. *Baptist College.*—*Perfect.* In the original binding of oak covered with stamped leather, and almost uncut. Slightly stained and ragged, with the end leaf mounted. On last folio but one "Constat Roberto Foxe vicario de Borham." Measurement 11 × $7\frac{1}{2}$ inches. The book-plate of A. Gifford, D.D. Some curious fragments

of "The Fifteen Oes" appear as linings to the cover. The following notes on a fly-leaf in Mr. Gifford's Autograph are interesting :—

"Memorand. P[d] Simco	2	12	6
Another at Mr. Ratcliffe's sale to perfect y[s]	2	16	0
Repairing & gilding &c.	0	2	6
	5	11	0

"Mem. Mr. White gave for another perfect one at Ratcliffe's sale £8 8. Mem. 2. No copy of this in Museum."

6. Duke of Devonshire.—*Perfect*, with the blank, but slightly stained. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches. Autograph, "This is the lady Anne Fortescuys boke 1532."

7. Earl Spencer. *Perfect*, but slightly stained and soiled. Measurement, $10\frac{1}{4} \times 7\frac{1}{4}$ inches. Purchased of Messrs. Longman for £136 10/.

8. Lord de Tabley.—*Imperfect*, wanting all sig. **k**. In good condition.

9. Robert Glendining, Esq.—*Imperfect*, wanting all sig. **a**, except the two middle leaves; all **b**; **k ij**, **iij**, **iiij**, and 7. Soiled and mutilated. Measurement, $9\frac{1}{4} \times 6\frac{7}{8}$ inches. Autographs, "James Graham owes this Bouck" "James Graham you ly for James Pallmer oeth this Booke anno dommeni 1651." Similar sentences by "William Ranolds," "Will: Coxe," "William Musgrove," and "Robert Clavering," of Felton. Under the device is "W. H. Pepys 1780."

10. Rev. J. F. Russell.—*Perfect*, washed, and the last leaf mounted. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. Autograph "R. Farmer."

11. W. Tite, Esq.—*Perfect*, very clean and large. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches. Book-plates of the Granvilles of Calwich Hall, Staffordshire, and of Charles Hurt. Sold with the library of Calwich Hall, in 1844, to Mr. Rodd, for £41. Mr. Thorpe gave Rodd £94 for it, but parted with it to Mr. Hurt for £90, at whose sale it passed into the hands of its present owner.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £	s.	d.	Purchaser.
a 1743	V. 1753	R. Harley	——			Osborne, Bookseller.
a 1751	1931	Osborne, Bookseller	1	1	0	J. West.
a 1773	2470	J. West	9	15	0	R. Willett.
1776	1017	J. Ratcliffe	4	17	0	Dr. Hunter.
1776	1222	Ditto	8	8	0	— White.
1796	65	W. Herbert (*i.*)	10	10	0	——
a 1813	1672	R. Willett	136	10	0	Earl Spencer.
b 1819	2978	Marquis of Blandford	55	13	0	G. Hibbert.
1822	661	G. Allan (*i.*)	6	0	0	——
1826	1205	J. Inglis	11	15	0	——
b 1829	5663	G. Hibbert	36	4	6	——
1853	239	C. Hurt	105	0	0	W. Tite.
1856	280	W. H. Pepys*	13	0	0	Lilly, Bookseller.
1857	739	Ditto (*i.*)	10	15	0	R. Glendining.

* Returned as imperfectly described, and re-sold.

No. 85.—A Book of divers Ghostly matters, containing:—The Seven points of true Wisdom, or Orologium Sapientiæ; The Seven profits of Tribulation;—The Rule of St. Benet. *Quarto. William Caxton, "Emprynted at westmynstre." Without Date.* (1490?)

Collation.—The "Seven points of True Wisdom" has A B C D E F G H I K L M all 4ns, or 96 leaves.

The "Seven Profits of Tribulation" has A B C D all 4ns, or 32 leaves.

The "Rule of St. Benet" has a b 4ns and c a 2n, or 20 leaves.

Total of the 3 tracts, 148 leaves, all printed.

Note.—The signatures to the 3rd tract are unusual, viz., a is signed aa, a ij, aa iij, a iiij; b is signed bb, b ij, b iij, b iiij; c is signed cc, c ij.

Typographical Particulars.—Without title-page. The type throughout is No. 6. The lines, which are spaced to an even length, measure $3\frac{5}{8}$ inches, and 24 make a full page. Without folios or catchwords.

The Text of "The Seven points of True Wisdom" begins on sig. A j:—

> These ben the chapitres of thys tretyse of ye seuen poyntes of trewe loue and euerlastyng wysdom drawen oute of ye booke yt is writen in latyn and cleped Orologium sapiencie /

This over the table, which on the verso is followed by a long introduction, commencing with a 3-line initial,

> MI moost worshipfull lady after your hygh worthynesse & derest loued goos

finishing at the foot of the 8th recto of sig. A, with the head of the first chapter thus:—

> ¶ The mayster euerlastyng wisdome sayde firste /
> Of the proprte of the name and the loue of euerlastynge wysdom . and how the disciple shal haue hym in felynge of that loue as wel in bitternesse as in swetnesse Cap̄ j.

The chapter commences on the verso, with a 5-line initial F, and the tract ends thus, on sig. M 8 verso,

> ¶ Thus endith the treatyse of the vij poyntes of true loue & euerlastyng wysdom / drawen of of the boke that is wrpten in laten nam̄ed Orologiū sapiēcie.

¶ Emprynted at weſtmynſtre

¶ Qui legit emendet / preſſorem non repre hendat

¶ Wyllelmū Caxton . Cui deꝰ alta tradat

The Text of the "Seven Profits of Tribulation" begins on sig. A j recto,

Here begynneth a lytill ſhorte treatyſe that tellyth how there were . vij . mayſteres aſſembled togydre euerycheone aſked other what thynge they myght beſt ſpeke of that might pleſe god / and were mooſt profitable to the people . And all they were accorded to ſpeke of tribulacyon .

The second tract finishes on sig. D 8, recto.

It behoueth vs as by many tribulacyons to entre in to ye kyngdom of heuen / He bringe all vs . yt ſuffryd dethe / oure lorde Jheſus Amen . ¶ Thus endeth this treatyſe ſhewynge the xij . proffites of tribulacyon .∴.

A wood-cut, in two divisions, of Jesus being mocked, follows immediately underneath, which fills the page. On the verso is the large device.

The Text of the "Rule of St. Benet" begins on sig. aa recto.

¶ Here folowyth a compendious abſtracte tranſlate in to englyſſhe out of the holy rule of ſaynte Benet for men and wymēn of the

At the foot of the 4th recto of sig. c,

gider to reygne in the lyfe / the whiche is eternalle . AMEN .

Explicit .

¶ Of your charite praye for the tranſlatour of thys ſayd treatyſe /

The verso is occupied by a recapitulation and the Colophon, ending

¶ Emprynted at weſtmynſtre by deſtryng of certeyn worſhipfull perſones : .

Manuscripts.—Orologium Sapientiæ. *Harl.* 4386. 15th Century. "Cy commence le liure qui est dit orloge de sapience . lequel fist frere Jehan de soushauie de l'ordre des

freres prescheurs." The text begins, "Salamon en son liure de Sapience ou premier chapitre dit." This treatise is of considerable extent, having 162 leaves. On the last is a metrical piece, headed "Ces vers cy aprez escrips trouuerez les noms de ceulx qui ont fait et fait faire ce liure." These verses, beginning "Ceste doctrine couronee," will be found entire in *Les Msc. Franç.* vol. iv., page 157, and disclose the date of the original composition, "M.CCC.iiij.xx. et neuf" and the place, "En la ville de Chasteneuf par un frere religieux de la nacion de Lorraine" In Gonville and Caius College, Cambridge, is an English manuscript beginning "The seven poyntes of trew loue and everlasting wysedom drawyn oute of the boke that ys writtyn in Latyn and called Orologium Sapiencie."

Of the second tract there are two manuscripts, *Royal* 17 C. XVIII, 15th Century, and *Harl.* 1706, 15th Century; they both agree with Caxton's text, but afford no information as to the Author. They both make "six" masters assembled together, and not "seven" as in Caxton.

The third tract of the Rule of St. Benet cannot be found in manuscript. *Lansd.* 378 is unlike and much longer.

REMARKS.—The quotations above give all that is known of Jehan de Soushavie, or Souaube, as the French copy has it. Bibliographers generally call him Henry de Suso, probably after the example of Echard, in his "Script. ordin. Prædicat." The English version printed by Caxton is correctly described, not as a translation, but as "drawen oute of" a book named Orologium Sapientiæ. The printed text is not equal in extent to one-half of the original. Was it this induced Caxton to end the tract with "Qui legit emendet, *pressorem* nor reprehendat?"—a parody of the phrase often seen in manuscripts "Qui legit emendet *scriptorem* non reprehendat." Caxton says of the "Rule of St. Benet," which is a translation from the Latin, that he was employed to print it "by desire of certain worshipful persons."

The signatures given by the Printer to these three tracts suggest the probability that they were intended to be issued separately: but as in all the known copies they appear bound together, and as they have hitherto been described under the general head of "Divers Ghostly matters" it has been deemed advisable to retain that arrangement.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library*, (AB. 4. 64).—*Perfect*, and in good condition. Measurement, $7\frac{1}{2} \times 5$ inches. From Bishop Moore's collection. Manuscript on 𝔄 j "Bibliotheca Benedictinor' Anglorū S^{ti} Gregorij Duacj 1650" Two fragments of the first tract are also in this library (AB. 5. 24).

2. DURHAM. *Cathedral Library.*—*Very imperfect*, wanting all before 𝔍 iij as well as 𝔐 iiij and 5 of the first tract, and 𝔇 iij in the second. Stained and torn. Measurement, 7 × 5 inches. Bound in a volume of tracts by Wynken de Worde.

Obtained from Rev. — Neale, Vicar of Northallerton, by Thos. Rudd, and by him presented, about 1720, to this library.

3. Earl of Dysart.—*Imperfect*, wanting the whole of the second tract, which has been wrenched out; clean, but with many marginal notes. Measurement, $7\frac{3}{8} \times 5\frac{1}{8}$ inches. In manuscript, "This Book belongs to y^e^ English Benedictin Nuns of our Bl^d^ Lady of good hope in Paris."

4. Earl Spencer.—*Nearly perfect*, wanting only a portion of the first leaf. Cleaned. Bought at the Merly sale for £194 5/. Measurement $7\frac{3}{8} \times 5$ inches

5. W. Stuart.—*Very imperfect.*

6. ———— A large fragment, consisting of the second treatise complete. In good condition. Measurement, $7\frac{1}{4} \times 5$ inches. For private sale in 1858, for £25.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 6928 ...	R. Harley	——	... Osborne, Bookseller.
1813 ...	1777 ...	R. Willett	194 5 0	... Earl Spencer.

No. 86.—The Art and Craft to Know well to Die. *Folio. Translated by Caxton in* 1490. *Without Printer's Name, Place, or Date.* (1491 ?)

Collation.—𝔄 a 4^n^; 𝔅 a 2^n^; then a single leaf improperly signed 𝔅 iij, which was, probably, followed by a blank. Total 13 printed leaves.

Typographical Particulars.—There is no title-page. The only Type used is No. 6. The lines, which measure $4\frac{5}{8}$ inches, are spaced to an even length, and there are 31 to a page. Without catchwords or folios. Several 2 and 3-line initials in wode.

The Text begins on sig. 𝔄 j recto,

> ¶ Here begynneth a lityll treatiſe ſhorte and abredged ſpekynge of the arte ϒ crafte to knowe well to dye
>
> WHan it ys ſoo that what a man maketh or doeth/it is made to come to ſome ende/And yf the thynge be goode and well made/it muſte nedes come to goode ende. Thenne by better ϒ gretter reaſon/euery man oughte to

The Text ends on a single leaf, signed 𝔅 iij,

> Thus endeth the trayttye abredged of the arte to lerne well to deye/tranſlated oute of frenſhe in to engliſſhe. by willm Caxton the xv. day of Juyn/the yere of our lord a M iiij Clxxx x.

MANUSCRIPTS.—*Royal* 8 B. XVI (sæc XV), in Latin. *Royal* 17 D VI, and 17 D XVIII; *Harl.* 1706 and 4011; also *Bib. Imp., Paris*, 7303; these are in English, all bearing the same title, but are very much longer than the work printed by Caxton, and vary considerably in the treatment of the subject.

REMARKS—The above are manuscripts of the work usually known as "The Art and Craft to live well and die well." This was often printed. A Latin edition was issued by Guy Marchand, at Paris, in 1483, and French editions by Verard, at Paris, and Colard Mansion, at Bruges. From the latter it seems very probable that our Caxton, as he says in the colophon, "abredged" his text.

An English version of the full work was made early in the 16th Century by Andrew Chertsey, and printed by Wynken de Worde in 1506.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 8).—*Perfect*, and in very good condition. Measurement, 11 × $7\frac{5}{8}$ inches.

2. OXFORD. *Bodleian.*—*Imperfect*, wanting sig. **b** 5, slightly stained. Measurement, 10 × $7\frac{1}{4}$ inches. Bound with Directorium, 2nd edition, in the original parchment wrapper.

3. PARIS. *Bib. Imp.*—*Perfect*, but much cropped, every leaf being mounted close to the print. Bought of "Honest Tom Payne" for £10 10s.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1773 ...	1876 ...	J. West.....	5 2 6	... J. Ratcliffe.
1776 ...	1666 ...	J. Ratcliffe	4 4 0	... Geo. III.
1786 ...	329 ...	M. C. Tutet	2 2 0	... Payne

No. 87.—THE BOOK OF COURTESY. *Quarto. Second Edition. "Emprynted atte westmoster." Without Name or Date.* (1491 ?)

COLLATION.—This little piece probably consisted, like Caxton's early editions, of a 4^n and a 3^n, making 14 leaves, all printed—a conclusion gathered from the only fragment known.

TYPOGRAPHICAL PARTICULARS.—The fragment, from which alone we know that such an edition was printed, consists of two quarto pages only, printed upon one side of a half-sheet, the other side being blank. One of the pages is signed **bb**, which, as already

seen in "The Rule of St. Benet," was used for b j. Here then we have the 1st recto of the outermost sheet of the 2nd signature, and, by folding the half-sheet with the unprinted part inside, we see directly that the opposing page must be the last of that signature, and, in all probability, the last of the tract.

The Type is all No 6, but the appearance of the small device, which was probably never used in Caxton's lifetime, points out a late date for its execution.

The Text on sig. bb recto consists of 3 stanzas in "Balad Royal," with a blank line between each.

The 1st stanza begins,

Redeth his werkys full of plesaunce

The 2nd stanza begins,

Redeth my chylde redeth his bookes alle

The 3rd stanza begins,

Behold Ocklyf in his translacyon

The next page, bb verso, is blank, as is its fellow page b 6 recto (b being a 3n). Sig. b 6 verso, the fellow page to bb recto, *the last* of the signature, and also doubtless the last of the tract, is occupied with some phrases, already described at page 57 *ante*, where Caxton used them with a precisely similar object, viz., to fill up a blank page. The last lines, underneath which are the imprint and the small device, are as follows :—

a Thraue of thresshers a Lyeng of pdoners
a Lasshe of carters a Haltynes of cookes

¶ Here endeth a lytyll treatyse called
the booke of curtesye or lytyll John.
Enprynted atte westmoster.

The small "W.C." Device up-side-down.

As this edition, like the 1st and 2nd, has 3 verses to the page, it would, although in a somewhat smaller type, take up the same number of leaves. The early editions had a blank leaf at the end, which here we find filled up with the curious epithets noticed above.

The *fragment* is in the Douce collection at the Bodleian, having apparently been rescued from the cover of a book. Measurement, $6\frac{3}{4} \times 5\frac{1}{4}$ inches. The reversal of the device, and the blank side of the paper, suggest the idea that this fragment was a *first proof*, although, from the numerous blunders in most of Caxton's pages, it is difficult to believe that corrections were ever made after the matter was once set up.

No. 88.—The Festial (Liber Festivalis). *Folio. Second Edition.* "*Caxton me fieri fecit.*" *Without Place or Date.* (1491 ?)

Collation.—a b c d e f g h i k l m n o p are 4^{ns}, with the 1st leaf of a blank; q has but 1 printed sheet, or 2 leaves; A a 4^{n}; s a 3^{n}, with device on s 6. In all 136 leaves, of which 1 is blank.

Typographical Particulars.—There is no title-page. The Type consists of two sizes, Nos. 6 and 7, the latter being that in which Wynken de Worde printed many of his early books. The lines are in double column, and measure only $2\frac{5}{8}$ inches. They are spaced to an even length, and there are 33 to a column. Without folios or catchwords. Plain initials, cut in wood, of the depth of 2, 3, or 5 lines, are used. There is a small rude wood-cut on sig. f 6 verso.

Commencing with a blank leaf, the prologue follows, in double column, on sig. a ij, the Text beginning—

¶ The helpe and grace of almyghty god thrugh the besechyng of his blessed moder saynt mari be wyth vs at our begynnyng helpe vs ⁊ spede vs here in our lyuyng / and bryng vs vnto the blisse that neuer shall haue endyng

AMEN

Myn owne simple vnderstōdyng I fele well how it fareth by other that ben in the same of all the hie festis of the yere. I wyll ⁊ praye that it be called festiuall / the whiche begīneth at the firste sōday of aduent in worshyp of god ⁊ all his sayntes that ben written therin /

¶ Incipit liber qui vocatur / festialis /

Gode men ⁊ wymmen this daye is called

The Text ends on the 5th verso of sig. s, three-fourths of the way down the 2nd column,

the rather by the helpe of his blessid moder mary / ⁊ his holy spowsesse saynt brygytte / and all sayntes. AMEN

Caxton me fieri fecit

The next recto is a blank page, the verso having the large device.

Remarks.—From the use of No. 7 Type, which was Wynken de Worde's, it is very probable that this book was printed by him immediately after his master's death. This edition too is not an exact reprint of Caxton's, issued in 1483. Every Festival has the prefix "Gode men and wymmen," or "Good frendis," and every tale is preceded by

the word "Narracio." Several stories not in the 1st edition have been added, while the Pardon of Corpus Christi, in Latin and English, which follows Trinity Sunday in 1st edition, is here entirely omitted. From this it may be inferred that this edition was printed from manuscript. For comparison an extract from each is appended.

SECOND EDITION. (Sig. c iiij).

In that one lefe were written | the iij . cōmaundementes / that lon | gen to god . and those ben these . | ¶ The fyrste . thou shalt wor- | ship thy god and loue hym aboue | all thinge . For thou shall direct | all maner thyng to goddis wyll | by for thyne owne / and sue his | and not thyne owne wylle / The | seconde cōmaundemente is this / | Thou shal not take his name in | veyne . that is for to saye / thou | shall not be called goddis childe | as cristen man . and serue the fen | de / for thene that name is to the | but vayn / Also thou shall not | swere by god / nor by no parte of | his body / nor by noo thynge that | he made . but in forderynge of the | trouth / And yet whan thou arte | constreyned thereto / The thirde cō | maundement is / thou shall kepe | thyne holy daye . that is for to say | thou shall be erly vp & late dow- | ne to serue god on the holy daye . | as thou arte on the werkeday to | thyne owne werke / as besy shall | thou be on the holy daye to serue | god / The fourthe cōmaundement | is . thou shall worshypp thy fader and thi moder that brought the in | to this worlde / Also thy godfa- | der and thy godmoder / that made | the a cristen man / and thy fader | vnder god that hath cure and char- | ge of thy soule / The fyfth is / thou | shall slee noo mon nother wyth | thy tong nor with thi hōde nor with | euyll ensample . The sixte / thou | hsall stele noo mannys goodes | The vij is / y^{u} shalt doo no lechery | The viij . thou shall bere no fal- | se wytnesse / The nynthe / thou | shal not couyete thy neybours go | des / ne noo thynge that longith to | hym that is his . ayenst his will | The tenthe / thou shall not desire | thy neyghbours wyfe . nor counse | yl her in noo waye to doo euill | that sholde be harme or vilonye to | her husbonde . Thise ben the x . cō- | maundementes the whiche eueri | eristen man & woman is bounde | to kepe /

FIRST EDITION. (Sig. c j).

In that one leef were wryten thre commaundementis that lon- | gen to god and been these / Thow shall loue | thy god and worshyp hym aboue alle thynge so thou shalt | put alle thynge in goddes wylle before thy wylle and so sewe | hys wylle and not thy wylle / That other commaun- | demente is thou shalt not take goddes name in veyne | That is thou shalt not be callyd a crysten man and serue the | fende / That name stondeth the to in vayne | And also thou shalt not swere by god / nor by no parte of | hys body ne by no maner thynge that he made but in affermynge | of the trouthe / And yet but whan thou art constreyned | therto by Justyce / The thyrd is thys that thou | shalt holde thyn halydayes that is thou shalt be as erly vp / | and as late doun on the holy day as thou art on the werkedaye | to thy werke / The fourth is thou shalt honoure thy fader | and thy moder that haue brought the in to the world / and thy | godfader & thy godmoder that made the a cristen man / and thy | fader vnder god that hath charge of thy soule / The fyfthe is | thou shalt slee no man neyther with thy mouthe nor wyth thyne | hande ne wyth euyl ensaumple ne withdrawe lore ne techyng | to hem that thou art holden to teche / The vj is thou shalt doo | no lecherye wythout wedlock / The vij is thou shalt stele no | thynge grete nor small / The viij is thou shalt bere no false | wytnesse ageynst no man | The ix is thou shalt not coueyte thy | neyghbours good ne no thynge that is ayenst his wylle / | The x is thou shal not desyre thy neyghbours wyf ne counceyll | hir by no waye to don none euyl that shold be harme or shame to | her husbond / These ben the x comaundementis the wyche | eche crysten man & woman is holde to kepe /

EXISTING COPIES.

1. British Museum. *General Library* (C. 21 d). *Imperfect*, wanting all before sig. **b j**, and a portion of sig. **f** 6. Stained, and with scribblings. Measurement, $11\frac{1}{2} \times 8$ inches. Autographs of several of the "Sexten" family. From the sale of Rev. E. James, 1854. Followed by the 2nd edition of "Four Sermons."

2. Cambridge. *Public Library.—Imperfect*, wanting sigs. **p iij**, and 5. Followed by the 2nd edition of "Four Sermons." Measurement, 11 × 8 inches.

3. Oxford. *Bodleian.*—*Imperfect*, wanting sigs. **c iiij** and 5 ; and **f** 6. Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches. Followed by 1st edition of "Four Sermons."

4. Duke of Devonshire.—*Imperfect*, wanting sig. **b j**. Measurement, $10\frac{1}{4} \times 7\frac{3}{4}$ inches. Followed by 2nd edition of "Four Sermons."

5. Earl of Pembroke.—*Imperfect*, wanting sigs. **i j, ij, iij** and **iiij**; **m 8**; **p j**. Measurement, $9\frac{3}{4} \times 7\frac{1}{4}$ inches. Bound alone.

6. Earl Spencer.—*Imperfect*, wanting sig. **a ij**. Clean and in fair condition. Measurement, $10\frac{3}{4} \times 7\frac{7}{8}$ inches. Autograph of "Thomas Potter." Followed by 2nd edition of "Four Sermons."

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1795 ...	603 ...	Thomas Allen	6 6 0 ...	——
1812 ...	90 ...	Duke of Roxburghe	105 0 0 ...	Earl Spencer.
1854 ...	332 ...	Rev. E. James	27 0 0 ...	Stevens, Bookseller.

No. 89.—Four Sermons. *Folio. Second Edition. Sine ullâ notâ.* (1491?)

Collation.—**A B C** are 4^{ns}; **D** is a $5^{n} = 34$ leaves.

Typographical Particulars.—There is no title. The Type is all No. 6. In double column. The lines measure $2\frac{1}{2}$ inches, being a very little shorter than the "Festial," and are spaced to an even length. 33 lines to a column. Without folios or catchwords.

The Text begins on sig. **A j**, with a 3-line wood-cut initial :—

The mayſter of ſentence in the ſeconde boke and the fyrſt dyſtynction / ſayth that the ſouerayn cauſe / why god made all creatures in heuen ſe myn owne ſoule. ne pours / I purpoſe me by his leue hoomly thus to ſhew it and rede it to you in the boke / for to your lernynge it is as good thus as wythout

The Text ends half-way down the 2nd column of the 9th verso of sig. **D**, with the collect, "Absolve quesumus," the last 3 lines being—

gloria inter ſanctos et electos tuos reſſuſcitati reſpirent / Per xpm dñm noſtrum Amen /

On the recto of the 10th leaf is the device of Caxton, the verso being blank.

For Remarks, see the 1st edition, page 137 *ante*.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d).—*Imperfect*, wanting half of the leaf 𝔇 6, and all after. Slightly stained; and is preceded by the 2nd edition of the "Festial." Measurement, 11½ × 8 inches. Purchased in April, 1855.

2. Cambridge. *Public Library* (AB. F*).—*Imperfect*, wanting the last leaf with the device, but all the text is here. Clean. Measurement, 11 × 8 inches.

3. Duke of Devonshire.—*Imperfect*, wanting only the last leaf, with device. Clean. Measurement, 10¼ × 7¾ inches. Is preceded by the 2nd edition of the "Festial."

4. Earl Spencer.—*Perfect*, and in good condition. Is preceded by the 2nd edition of the "Festial." The Roxburghe copy. Measurement, 10¾ × 7⅞ inches.

5. Friedrich Culemann.—*Imperfect*, wanting all after sig. 𝔇 j. Bound alone.

No copy unaccompanied by the "Festial" appears to have been offered for sale by public auction.

No. 90.—The Chastising of God's Children. *Folio. Sine ullâ notâ.* (1491?)

Collation.—An unsigned sheet (2 leaves), containing table and prologue; 𝔄 𝔅 ℭ 𝔇 𝔈 𝔉 𝔊 are 3ns; 𝔎 a 2n. In all 48 leaves, and no blanks.

Typographical Particulars.—In this book we meet with the first approach to a title-page, which consists of a 3-line paragraph printed in the centre of the first recto (see Plate LII). The Types are No. 6 for the text, No. 7 being found on the first page only. Double columns—the lines measuring 2⅝ inches, and being fully spaced out. 36 lines to a column. Without folios or catchwords. Initials in wood 3 and 4 lines deep.

The Text begins with the following 3 lines in the centre of the 1st recto,

¶ The prouffytable boke for mānes soule / And right comfor-
table to the body / and specyally in aduersitee tribulacyon / whiche
boke is called The Chastysing of goddes Chyldern

On the verso, with a floriated 5-line initial, and in double column (see Plate LII), the first 2 lines being in Type No. 7,

HEre drede of almighty god Relygyous suf-
ter a short pistle I sende you of the mater of
temptacōns / whiche pystle as me
thynketh is necessary for you and
all other / whiche pystle I wrote
vnto a deuout man of myne / the
causes considered. and many
other skylfully. I may drede to wri
te of this chastysing But askyng
helpe of god almyghty / by whoos
might the asse had speche to the pro

On the 2nd recto is the table,

¶ Here begynneth the table of this prefent boke / che ben likened to foure dyuerfe feuers / Capitulo viij

ending at the bottom of the verso,

receyue all fuche ghoftly graces yt he be not deceyued . Caplo xxj . wherof they make noo mencyon of ony chapytres .

The 1st chapter begins on sig. A j recto,

¶ That holy men ⁊ gode men ben more tempted than other / and how our lorde playeth with his childer by enfāple of the moder ⁊ hir chyl de / and what Joye ⁊ myrthe is in our lordes prefence / Caplo j . yth that ye falle not in temptacion That good lorde knoweth wel by his grace ⁊ ordenaūce how prouffi table it is to good men ⁊ wymen moche to be tempted ⁊ to be trow= blid . yt fempth by his wordes why:

The Text ends on the recto of sig. H 4, with the verso blank,

not denye to the alone that prayeft her foo befely / Yet ouer all this whan thou art harde tempted . and not comforted / truft ryght well yt god loueth the / And he fuffre thy for thou fholdeft know the heupnef fe / and depneffe of finne . And alfo thyne owne bretilneffe / ⁊ vnmigh te to ftonde / and this is a grete pef te of god . For the prefumpcyon and ouertruft of fome finners ple feth not god / For they ben to hom to ful Joye ⁊ bliffe / Now god gra unt that it myghte fo be . that euer is laftyng in Trinyte /

Manuscripts.—The only manuscript which appears to be in the British Museum is *Harl.* 6615, 14th Century. It begins "Here ben . . the chapitelys of yis boke folowynge whiche is clepyd ye chastisyngys of goddys childrȳ." On the 3rd folio is the text, "Jn drede of almyȝty god Relygous syster" &c. It agrees on the whole with Caxton, in design, but is very different in phrase. In wants also the conclusion which appears in the printed edition.

Remarks.—The use of a title-page, a practice unknown to Caxton—the appearance of Type No. 7—and the adoption of signatures having 3 sheets only—all point to Wynken de Worde, rather than to Caxton, as the Printer of this book, which was probably executed about 1491. The original Writer of the work is unknown, and there seems but little reason for attributing its composition to Caxton: nor has it, as̃ stated by Dr. Dibdin, any connection with "A Treatise of Love."—*Typ. Ant.*, vol. i, pages 356–7.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 21).—*Perfect*, clean, and free from manuscript notes. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

2. Cambridge. *Public Library* (AB. 10. 27).—*Perfect.* Slightly stained. Measurement, $11 \times 7\frac{1}{2}$ inches. Autograph, "R. Johnson p^{d} viij d. 1514." Bound up with four other books from the same Press.

3. The same. Another copy (AB. 4. 13).—*Imperfect*, wanting the first 2 leaves. Slightly stained and patched. Measurement, 11 × 8 inches. Bound in the same volume as "A Treatise of Love."

4. Glasgow. *Hunterian Museum* (Ad. 8. 7).—*Perfect.* Stained, with few manuscript notes. Bound with "A Treatise of Love." Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. The Harleian copy.

5. Sion College, *London.*—*Imperfect*, wanting sigs. D ij and 5. Very much stained. Book-plate "E Bibliotheca Durdenensi Honoratiss : D : Georgij Com : de Berkley." Measurement, 11 × 8 inches.

6. Duke of Devonshire.—*Perfect.* Clean, and free from manuscript notes. Measurement, $11 \times 7\frac{3}{4}$ inches.

7. Earl Spencer.—*Perfect*, clean, and free from manuscript notes. The Roxburghe copy. Measurement, $11 \times 7\frac{3}{4}$ inches.

8. H. Huth, Esq.—*Perfect*, with the exception of a few lines supplied in facsimile. In good state, but much cropped. Measurement, $10 \times 7\frac{1}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	90	R. Smith	0 5 0	——
1698	89	Dr. Bernard	0 1 10	——
1743	V. 1701	R. Harley	——	Osborne, Bookseller.
1751	1957	Osborne, Bookseller	0 15 0	——
1773	1871	J. West	5 0 0	Dr. Hunter.
a 1776	1663	J. Ratcliffe	4 6 0	——
1812	91	Duke of Roxburghe	140 0 0	Earl Spencer.
a 1813	174	S. Alchorne	94 10 0	——
1819	970	Marquis of Blandford	32 10 0	Lord Aylesford.
1826	1217	J. Inglis	17 10 0	W. Valentine.
1829	I. 567	J. Rennie	30 9 0	——
1842	552	W. Valentine	5 0 0	——
a 1854	648	J. D. Gardner	25 0 0	H. Huth.

No. 91.—A Treatise of Love. *Folio. Translated in* 1493. *Without Printer's Name, Place, or Date.* (1493?).

Collation.—A B C D E F G H are all $3^{ns} = 48$ leaves all printed.

Typographical Particulars.—Without title. The Type is No. 6 for the text, but on the first page is a line in Type No. 7, the first of Wynken de Worde's founts. The whole is in double column.

The Text begins on sig. A j recto,

¶ This tretyse is of loue and ſpe kyth of iiij of the moſt ſpecyall lo ups that ben in the worlde and ſhe

* * * *

whiche tretyſe was tranſlatid out of frenſhe Into en-glyſhe / the yere of our lord M cccc lxxxxiij / by a perſone that is vnper fight inſuche werke wherfor he hū bly byſeche the lernyd reders wyth pacyens to correcte it where they fynde nede. And they ⁊ alle other redders of their charyte to pray for the ſoule of the ſayde tranſlatour

The Text ends on the 2nd column of the 6th recto of sig. H,

Whiche boke was lately tranſla-ted outeof frenſh in to engliſſhe by a right well dyſpoſed perſone / for by cauſe the ſayd perſone thoug hte it neceſſary to al deuoute peple to rede / or to here it redde / And alſo cauſed the ſayd boke to be enpryn-ted /

Underneath this is the small device. The reverse is blank.

Remarks.—This is evidently an issue from the press of W. de Worde, whose earliest type is seen in the first page, and who was accustomed to make up his books in 3^{ns} instead of 4^{ns}, as was the plan during Caxton's life. The tract does not appear to have been translated till 1493, and may have gone to press the succeeding year: now Caxton died in 1491. The non-occurrence of the small device in any other book attributed to

Caxton is another reason for supposing it to be in reality the workmanship of Wynken de Worde, who frequently used this shaped device in his early publications. At a later period he added his own name to the design.

Although not the work of Caxton, "A Treatise of Love" has been included in this chapter, because "A List of Books printed in Type No. 6" would be imperfect without it.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library.—Perfect.* Stained. Measurement, 11 × 8 inches. From Bishop Moore's Collection. Bound after "The Chastising of God's Children."

2. GLASGOW. *Hunterian Museum* (Ad. 8. 7).—*Perfect.* Slightly stained, with a few manuscript notes. Bound after "Chastising." Measurement, $10\frac{1}{2}$ × $7\frac{1}{2}$ inches. The Harleian copy.

3. DUKE OF DEVONSHIRE.—*Perfect.* Much scribbled over and patched. Measurement, 11 × $7\frac{3}{4}$ inches.

4. EARL SPENCER. *Perfect*, clean, and free from manuscript. Measurement 10 × $7\frac{1}{8}$ inches. From the library of Roger Wilbraham.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1829 ...	907 ...	John Rennie	35 14 0 ...	R. Wilkes.

A LIST

OF

BOOKS NOT PRINTED BY CAXTON,

BUT

HAVING SOME CONNECTION WITH HIS TYPES;

ALSO OF

DOUBTFUL WORKS,

AND

BOOKS ERRONEOUSLY ASCRIBED TO HIS PRESS.

No. 92.—The Life of Saint Katherine.—The Revelations of Saint Elizabeth of Hungary. *Folio. Sine ullâ notâ.* (1493?)

Collation.—a is a 4n; b c d e f g h i k l m n o p are 3ns; q is a 2n. Total 96 leaves, all printed

Typographical Particulars.—There is no title-page. The Type for some of the headings is No. 7, the same as that already noticed in "Chastising" and "Festial;" but the Type for the body of the work is a partial re-casting of No. 4*, with many new additions, and on a rather smaller body, being evidently a different fount from any known to have been used by Caxton. For a more full account of these see the chapter on Type No. 4. The pages are in double-column, and have 43 and 44 lines to a page. Full lines measure 2⅞ inches. Without folios or catchwords.

The Text begins on sig. a j, with 3 lines in No. 7 Type,

¶ Here begynneth the lyf of Saynt Katherin of Senis the blessid virgin made in latyn. The whiche passeth pour vnderstondyng / and to touche alle ma=

¶ Audi filia et vide

* * * * *

Wood-cut initial H *eleven lines deep.*

Ere doughter & see fructuous example of vertuous liuinge to edy=

On sig. p 5 recto, 9 lines from the bottom of the page, in the 2nd column :—

¶ Here endeth the lyff of that glorpous vyrgyn and Martyr saynt Katheryn off Sene /

On the verso of the same folio, in Type No. 7,

¶ Here begynnen the reuelaciōs of Saynt Elysabeth the kynges doughter of hungarye / wylt be my doughter dysceple and seruant : I wolde be thy moder ladye and maystresse/ And when thou art of me

And underneath, with a 6-line initial,

ON a day whan saynt Elisabeth was in preup prayer : and sought her spon=

The Text ends on sig. q 4 recto,

keu. and my veynes opened / And ther fore soo haboundaunt and thyke lopered blode flowed out of my syde/ Allthyse

¶ Here enden the reuelacions of saynt Elysabeth the kynges doughter of hun garye /

The verso is blank.

Remarks.—This book, like some already mentioned, was in all probability the workmanship of Wynken de Worde, shortly after Caxton's death. This opinion is borne out by the types used, by the signatures being in 3ns instead of 4ns; by very long pages, and by wood-initials, identical with those used in the early books of Wynken de Worde.

St. Katherine of Sienna was canonized in 1461: her life does not appear in the "Golden Legend."

St. Elizabeth of Hungary was canonized in 1235, and her life, with somewhat of additions, is included in the "Golden Legend," but this is a very different text. The Translator from the original, which was in Latin, is unknown.

EXISTING COPIES.

1. British Museum. *King's Library* (C. 10. b. 4).—*Imperfect*, wanting the last leaf, which is, however, supplied in facsimile. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

2. The same. *Grenville Library* (10542).—*Perfect*, clean, and fine. Measurement, 11 × 8 inches. The Roxburghe Arms on the binding. From Archdeacon Butler's library.

3. Cambridge. *Public Library.*—*Perfect*, and in good preservation. Measurement, $10\frac{3}{4} \times 6\frac{1}{4}$ inches. Bound with Rastell's "Dyalogue on Gentylnes," and two interludes, the volume being lettered "Lives of Saints."

4. Copenhagen. *Royal Library.*—*Perfect*, and in good condition.

5. Winchester College.—*Perfect*, and in excellent preservation. Measurement, $10\frac{1}{2} \times 7$ inches. The type-stamp of "Robert Hedrington his Bookes 1577."

6. Duke of Devonshire. *Imperfect*, wanting sigs. h ij and 5, and 9 j and 4. These are supplied by 4 leaves taken from an early edition by Wynken de Worde, which shows it to be the very copy upon which Kippis has made some remarks. *Biog. Brit.*, vol. i, page 376. Measurement, $10\frac{3}{8} \times 7\frac{1}{2}$ inches. From the Harleian library.

7. Earl Spencer.—*Made perfect*, clean, and free from manuscript. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

8. Hon. R. Curzon.—*Perfect*, the last leaf is mounted, but otherwise in good condition.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser
1743	III. 1562	R. Harley	——	Osborne, Bookseller.
1751	1930	Osborne, Bookseller	1 1 0	——
1776	1219	J. Ratcliffe	3 3 0	George III.
a 1794	1209	Edwards, Bookseller	5 5 0	Duke of Roxburghe.
a 1812	232	Duke of Roxburghe	95 0 0	J. Townley
a 1814	772	J. Townley	231 0 0	——
1815	1420	J. Roberts (*i.* 2 *l.*)	33 12 0	Earl Spencer.
1815	387	Spencer, duplicates (*i.* 4)	22 0 0	C. Hutton.
1817	739	T. F. Dibdin (*i.* 1 *l.*)	34 3 0	——
1823	459	G. W. Taylor	37 16 0	Thorpe, Bookseller.
1826	1223	Thorpe, Bookseller	19 8 6	——
a 1827	695	Anon	28 7 0	T. Grenville.
1832	1259	Anon	41 0 0	——

No. 93.—The Golden Legend. *Third Edition. Folio.* "*Fynysshed at westmestre . . The year of our lord M CCCC lxxxiij / . . ¶ By me wyllyam Caxton.*"

Collation.—Table and prologue a 2^{n}; a b c d e are 4^{ns}; f a single sheet; f g h i k l m n o p q r s t v x y z ꝛ 9 are 4^{ns}; ē a 2^{n}, signed to ē iij; A B C D E F G H I K L M N O P Q R S T U X Y are 4^{ns}; aa bb cc dd ee are 4^{ns}; ff a 3^{n}, signed to ff iiij; and gg a 2^{n}, signed to gg iij. Total 436 leaves, all printed.

Typographical Particuars.—Without title-page. The Types are No. 7, and the re-casting of Type No. 4*, noticed in the preceding work, which fount is only known to have been used for these two books. The work is in double column, and the lines, of which there are 44 to a column, measure $2\frac{7}{8}$ inches. Without folios or catchwords. Many woodcuts and woodcut initials.

The text begins on the recto of an unsigned leaf, with the large cut of Saints, over which is the following heading, in Type No. 7 :—

Here begynneth the legende named in latyn aurea / that is to say in englyſſhe the golden legende: For lyke as passeth golde in valewe al other metallys / soo thys legende excedeth all other bokes:

On the verso is the prologue, with a large floriated T, $3\frac{1}{2}$ inches square:—

He holy ꝛ blessed doctour
saynt Jerom sayth thys auctory

The table follows and ends at foot of 4th verso. Then, with space for a 6-line initial,

He tyme of thaduent

The Text ends on sig. gg 4 verso, with the large initial T already noticed,

Hus endeth the legēde named in latyn legenda aurea / that is to say in englisshe the gol dē legēde For lyke as passeth golde in valewe al other me tallis / soo thys Legende exce deth all other bokes / wherin ben conteyned alle the hyghe and grete feistys of our lorde The feistys of our blessyd la dy / The lyues passiōs ⁊ my racles of mani other saintes hystoryes ⁊ actes / as all alon ge here afore is made mencyon / whyche werke I dyde ac complisshed at the commaundemēte and requeste of the noble and puyssaunte erle ⁊ my speeyal good lord wyllyam erle of Arondel / And now haue renewed ⁊ fynysshed it at westmestre the xx day of May / The yere of our lord M CCCC lxxxxiij / And in the viij yere of the reygne of kynge Henry the vij / ¶ By me wyllyam Caxton /

Under this is the Crucifixion cut, as in Plate LVII.

Remarks.—The date, 1493, in the colophon is without doubt correct, although the "¶ By me William Caxton" would seem to place the printing at latest in 1491. This is only another instance of the utter disregard of accuracy by Wynken de Worde, who has here reprinted Caxton's colophon, with the date only altered, and thus caused what might have been a puzzling anomaly. For a description of Caxton's editions of the "Golden Legend" see *ante* pages 151 and 182.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d.)—*Imperfect*, wanting the first three leaves, nearly all sig. a iiij, and gg 4. Clean, but much cropped. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. Autograph of "Robertus Howssñ," who has made many manuscript notes in the margins; also of "Thomas Shuttleworth." Purchased in 1860.

2. Oxford. *Bodleian.—A large fragment*, consisting of 202 leaves between sigs. I and S. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches. On a vellum label inserted at the beginning and probably a portion of the original wrapper, is the following Autograph—"Suum cuiq3 Tho : Hearne This old imperfect book was given me by Mr. John Bagford."

3. Salisbury Cathedral.—*Imperfect*, beginning on sig. **a** ij, and wanting 6 leaves at the end. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

4. Duke of Devonshire.—*Imperfect*, wanting one leaf of table. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

5. Earl of Ashburnham.—*Imperfect*, wanting all before sig. **a** 5; 12 leaves in various parts, and all after **ee** 5. Measurement, $11\frac{3}{4} \times 8$ inches.

6. Earl Spencer.—*Perfect*, and in good condition. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches. The Alchorne book-plate. This is one of the few books exchanged by the Earl on his parting with the Alchorne library.

7. Hon. R. Curzon.—*Imperfect*, wanting several leaves.

8. Rev. Thomas Corser.—*Imperfect*, wanting the first 5 leaves, and the last. In good state. Measurement, $11\frac{1}{8} \times 8\frac{1}{8}$ inches. Mr. Utterson's copy.

9. A very imperfect copy, wanting about 80 leaves, in various parts, is in the possession of Mr. Blades.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1776	1670	John Ratcliffe	9 15 0	——
1790	1015	Gustavus Brander	3 15 0	——
1796	686	William Herbert (*i.*)	3 13 0	——
1813	172	Stanesby Alchorne (*i.*)	82 19 0	Duke of Devonshire.
1814	379	Dr. Sumner (*i.*)	63 0 0	——
a 1826	802*	J. Inglis (*i.*)	12 12 0	John Dent.
a 1827	1326	John Dent (*i.*)	6 12 6	——
1852	483	E. V. Utterson	29 0 0	Rev. T. Corser
1854	3	Pickering, Bookseller	21 10 0	——
1860	1263	Anonymous	15 0 0	W. Blades.

No. 94.—The Siege of Rhodes. *Folio. Sine ullâ notâ.*

Collation.—Four unsigned 3^{ns}, or 24 leaves all printed.

Typographical Particulars.—Without title of any sort. The type is very rude and uneven, being a different fount to that used for the "St. Katherine" and "Golden Legend" just noticed. Some of the letters are the same as Caxton's No. 4* but many rude additions have been made. There is a space between each line, probably made by the use of "reglets," the uneveness of which is very apparent. The lines are spaced to an even length, and there are 26 to a page, except the 1st and 2nd which have, respectively, 30 and 31. They measure in length $4\frac{1}{2}$ inches, the depth of 26 lines varying from 7 to $7\frac{1}{8}$ inches. Without signatures, folios, catchwords, or printed initials.

On the 1st recto is a prologue, beginning, with space for a 5-line initial, without director,

> O the moſte excellente / moſte redoubted/ and
> moſte cryſten kyng : Kyng Edward the fourth
> Johan kay hys humble poete laureate / and
> moſte lowly ſeruant : knelyng vnto the ground
> layth ſalute . It ys not out of your knowleche
> ⁊ herty pyte moſte prudente Prynce : howe that thies fourty ye

The prologue ends at foot of the 1st verso, and the account of the Siege follows on the 2nd recto, with space for a 6-line initial,

> Yth that I haue applyed me to declare and
> publyſſhe to alle cryſten people the ſiege of
> the noble and inuyncyble cytee of Rhodes :
> Fyrſt I purpoſe to telle and opene the cauſes
> that meued the cruell tyraunt Mahumete
> grete Turke and inſacyable enemye to oure
> cryſten layth / that he with ſo grete might ⁊ ſo grete ſtreynght

The Text ends half-way down the 24th verso:

> cum : where they tarryed and refreſſhed theym nerehand · xi .
> dayes : and afterward tourned to their countrey / with their
> grete ſhame / their hurte ⁊ grete myſchefe . Deo gracias .

Remarks.—"In regard to the original Latin composition of Kay's performance it was most probably as Warton conjectured the "*Obsidionis Rhodiæ Vrbis Descriptio*" of "Gulielmus Caorsinus, or Caoursin," Vice Chancellor for 40 years of the Knights of Malta, who died in 1501; and who has described the unsuccessful siege of the city by Mahomed II, in 1480. Caorsinus's works were collected and published at Ulm in 1496."—*Typ. Ant.*, vol. i, page 353.

EXISTING COPIES.

1. British Museum. *General Library* (C. 21. d).—*Imperfect*, wanting the last leaf, but an unusually large and uncut specimen. Measurement, 12 × 8½ inches. Purchased with the Harleian manuscripts, where it appears as No. 1632.

2. The same. *Grenville Library* (6209).—*Perfect*, and in excellent preservation. Measurement, 11 × 8 inches.

3. Earl Spencer.—*Perfect*, and clean. Measurement, 11 × 8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1789 ...	248 ...	Macartney.....	5 5 0	... Earl Spencer.
1831 ...	411 ...	Lord Strangford	31 10 0	... T. Grenville.

APOCRYPHAL WORKS.

Bartholomeus de proprietatibus rerum.

This work is supposed to have been printed by Caxton, at Cologne, on the strength of a statement by Wynken de Worde. As, however, this Printer has perpetrated the most curious contradictions and mis-statements in many of his prologues and colophons, it seems more than probable that he blundered here also, as no connection whatever can be traced between the typographical customs of Caxton and those of the Cologne school; nor does any copy of "Bartholomeus" exist which can, with any show of reason, be attributed to Caxton's Press.

For further remarks on this subject see Vol. I, page 102.

The Metamorphoses of Ovid.

In the Pepysian library, Cambridge (2124) is an English manuscript of the 15th Century, not improbably Caxton's Autograph, and consisting of the Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth, and Fifteenth Books of Ovid's Metamorphoses. Each book in the manuscript begins with a red-ink title, the first being :—

"Here followeth the | xth booke of Ouyde · | wherof the first fa | ble is of the mari | age of Orpheus | and Erudice his lo | ue. Cap° pm°."

For an imitation of this paragraph see Dibdin's *Typ. Ant.*, vol. i, page 14. At the end of the volume is the following colophon :—

"Translated and fynysshed by me William Caxton at Westmestre the xxij day of Apryll / the yere of our lord m . iiij° iiij^{xx} And the xx yere of the Regne of kyng Edward the fourth."

Now Caxton, from what we know of his disposition, would never have begun a translation in the middle of a book. He therefore, no doubt, translated the former nine books also. But all Caxton's translations, and especially in the busy time of 1480, were made for the Press. There seems, therefore, good reason to believe that the Metamorphoses were printed also by Caxton, although unfortunately no fragment of such a work is at present known.

It would be an interesting task to examine this English translation of Caxton's, with the view of determining whether our Printer here, as in the case of "Eneydos," used a French version of the original Latin of Ovid. Such an undertaking, unless by a Fellow

of Magdalene College, is, however, impossible, as the restrictive arrangements of the Pepysian library render access to its manifold treasures difficult, and examination almost impossible.

The Life and Miracles of Robert Earl of Oxford.

In the preface to "The four Sons of Aymon" Caxton says, "Therefore late at the request and commandment of the right noble and virtuous Earl, John, Earl of Oxford, my good singular and especial lord I reduced and translated out of French into our maternal and English tongue the life of one of his predecessors named Robert Earl of Oxford tofore said, with divers and many great miracles which god showed for him as well in his life as after his death as is showed all along in his said book."

Having translated this Life, it is not improbable that Caxton also printed it.

A Ballad.

The "small fragment of an unknown work," preserved among some old ballads in the British Museum (643. m.) and described by Sir Henry Ellis, and Dr. Dibdin in *Typ. Ant.*, vol. i, page 359, is a portion of the "Cook's Tale," from Caxton's 1st edition of Chaucer's "Canterbury Tales."

Several works, such as "Statuta," (probably Machlinia's) "Lyndewode's Constitutiones." "The Lucidary," "An Accidence," and others, have been by various Writers included among the books issued by Caxton, but in all cases erroneously.

ADDENDA.

No. 2.—The Chess Book. *First Edition.*

Add to "Manuscripts," page 9.

Sloane 779 (English) is a copy made, in 1484, by "Dñs Grace," from Caxton's print.

Add to "Existing Copies," page 12.

10. Rev. Edward Bankes.—*Imperfect*, wanting the dedicatory leaf. Slightly wormed. From the library of Bishop Wynne.

No. 7.—Propositio Johannis Russel.

Add to "Remarks," page 30.

The following account of Bishop Russell's tomb in Lincoln Cathedral is taken from Peck's "Desiderata Curiosa." 4to. London, 1799, page 318. The epitaph is evidently more correct than that already quoted from Tanner.

"In the arch an altar monument of marble whereon a pourtraiture in brass, of a bishop, mitred, &c., and on the wall, at his feet, a brass; and, thereon, these latin verses.

Quis sum, que mihi sors fuerit, narrabo. Johannes
Roscel dictus, nomen seruans genitoris.
Urbs Wenton a parit. Studium fuit Oxoniense,
Doctorem juris. Me Sarisburia donat
Archidiacono. Legatum mittit in orbem
Rex, & privatum mandat deferre sigillum,
Cancellarii regni tunc deniq; functus
Officio. Cupii dissolvi, vivere Christo;
Ecclesiasqz; duas suscepi pontificales,
Roffacastr. primum, Lincolnia condit in unum,
Anno milleno, c. quater, quaterqz; viceno.
Bis septem junctis vitalia lumina claudo.

Add to the last paragraph of "Remarks," page 31.

Harl. MS. 433 is a book kept by Russell, in his official capacity of Chancellor, during the reigns of Edward V and Richard III. In *Cotton MS.*, Vesp. E. xii, is the Autograph, "Le Ruscelluy je suis . Jo . Lincoln, 1482."

No. 25.—Boethius.

Add to "Existing Copies," page 71.

16. Oxford. *Wadham College.—Very imperfect*, only 70 leaves remaining. Autographs :—"A suo carissimo amicho John Sepper"—"R. Warner, 1770"—and "Tho: Martin" (qy? of Palgrave). Bequeathed to this library by Richard Warner, of Woodford, Essex. Book-plate of Francis Blomefield, 1736. Measurement, $12\frac{1}{2} \times 7\frac{1}{2}$ inches. Bound with an early edition of the "Speculum vitæ Christi."

No. 26.—The Cordial.

Add to "Manuscripts, page 72.

Sloane 779 is a copy from the printed edition of Caxton, made by "Dñs Grace," in 1484.

Add to "Existing Copies," page 74.

10. The Hague. *Museum Meermanno-Westreenianum.—Perfect*, but much doctored, with a few leaves at the beginning mounted. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

No. 27.—Fratris Laurentii Gulielmi de Saona, etc.

In "Existing Copies," page 76, read as follows :—

2. Sweden. Upsala. *University Library.—Perfect*, and in excellent condition. Measurement, $11\frac{1}{2} \times 8$ inches. The paper, like that in Corpus Christi College, is very stout and firm. There are folios and signatures throughout in manuscript of the 15th Century. On the bottom of the 1st leaf is written, "Collegij Bruns. S.J." The volume was originally chained to a desk in the Jesuit College of Braunsberg, but the chain as well as the clasps have long disappeared. On the capture of Braunsberg by Gustavus the Great, in 1626, the Collegiate library was transported by the Swedish King to Upsala, and presented to the University.

No. 30.—Parvus et Magnus Chato, etc. *Third Edition.*

Add to "Existing Copies," page 82.

3. Maurice Johnson, Esq.—Particulars not ascertained.

No. 32.—Reynard the Fox. *First Edition.*

Add to "Existing Copies," page 88.

6. Maurice Johnson, Esq.—Particulars not ascertained.

No. 33.—Tully of Old Age, etc.

Add to "Existing Copies," page 94.

21. Lord Wodehouse.—*Imperfect*, wanting 𝔥 8, i 3 and 4 in *Old Age;* 𝔟 8 in *Friendship;* and all after 𝔢 7. Stained, and with manuscript notes. Measurement, $10\frac{1}{8} \times 7\frac{1}{4}$ inches.

22. Rev. T. Corser.—The *Old Age* only; *perfect*, and in good condition, having the blank leaf at 𝔞 6. From Jolley's sale in 1844 (Lot 1632). Measurement, $10\frac{1}{2} \times 7$ inches.

No. 39.—The Chronicles of England. *First Edition.*

Add to "Existing Copies," page 111.

8. Duke of Newcastle.—*Imperfect*, wanting the 1st leaf of the table, 𝔟 7, 𝔢 3, part of 𝔤 3, 𝔭 1, and 𝔭 6. In fair condition. Measurement, $9\frac{1}{2} \times 7\frac{1}{2}$ inches.

9. C. H. H. Sotheby, Esq.—*Perfect*, but slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. Bound after "The Description."

No. 40.—The Description of Britain.

Add to "Existing Copies," page 113.

10. C. H. H. Sotheby, Esq.—*Perfect*, with the blank leaf at end. Slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. Precedes "Chronicles."

No. 43.—The Chronicles of England. *Second Edition.*

Add to "Existing Copies, page 121."

7. Mr. Stevens, Bookseller, has an *imperfect* copy, wanting all before sig. 𝔞 8; the 4 centre leaves of 𝔵; and all 𝔭. Measurement, $10\frac{1}{4} \times 10\frac{1}{2}$ inches. Without "The Description."

No. 44.—Polycronicon.

Add to "Existing Copies," page 127.

23. Earl of Ellesmere.—*Imperfect*, wanting several leaves.

24. Norwich. *The Public Library.—Imperfect*, wanting several leaves.

25. ———————— *Imperfect*, wanting all before sig. 1 2, as well as the whole of the Eighth Book, which was Caxton's own writing. Very dirty. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. Purchased in July, 1862, at the sale of Miss Richardson Currer's library (Lot 1282), when it fetched £23. It was once in the possession of Thomas Baker, of St. John's College, Cambridge.

No. 48.—Four Sermons. *First Edition.*

Add to "Existing Copies," page 138.

8. Scotland. *St. Andrew's University Library.—Perfect*, and in good condition. Measurement, $11\frac{1}{4} \times 7\frac{7}{8}$ inches. Without the "Festial."

No. 50.—Confessio Amantis.

Add to "Existing Copies," page 143.

16.—W. Haggard, Esq.—Particulars not ascertained.

No. 52.—Caton.

Add to "Existing Copies, page 150.

12. Maurice Johnson, Esq.—Particulars not ascertained.

No. 53.—The Golden Legend.

Add to "Existing Copies," page 155.

19. Paris. *Mazarine Library.*—An *imperfect* copy, measuring $14\frac{1}{2} \times 10\frac{5}{8}$ inches. The following curious communication to Mr. Beedham concerning this copy is from the pen of M. Philarète Chasles, the Conservator of the library :—

"Il y a dix ans, faisant balayer une vieille armoire de la Bibliothèque Mazarine, dont je suis conservateur, j'y decouvris par terre sous des débris de vieux linge et du *rubbish*, un gros volume sans couverture, et sans aucun titre, que l'on avait mis là *pour* allumer le feu des bibliothécaires. Telle était, avant la revolution, la négligence avec laquelle les administrations litteraires étaient tenues, que ce Volume-Pariah, ainsi mis aux Invalides depuis 60 ans, et qui avait sans doubte fait partie des premières acquisitions de Mazarin, était un fort beau Caxton."

20. Aberdeen. *King's College.—Imperfect.*

21. Lincoln. *Cathedral Library.—Very imperfect*, wanting all before sig. ꝟ 6, several leaves in the middle, and three at the end. Measurement, $12\frac{3}{4} \times 8\frac{3}{4}$ inches.

22. Hereford. *Cathedral Library.—Imperfect.*

23. Bath. *The Abbey Library.—Imperfect.*

24. Tamworth. *Rawlet's Library.—Imperfect.*

25. Denchworth, Berks. *Church Library.—Imperfect.*

26. Duke of Newcastle.—*Imperfect*, wanting 𝔅 iiij. Doctored and cropped. Measurement, $12\frac{5}{8} \times 8\frac{1}{2}$ inches.

27. Lord Ailesbury.—*Imperfect.*

28. Rev. J. F. Russell.—*Imperfect*, wanting the 1st leaf; c ij; g 5 and 6; 𝔖 5; and the last 29. Measurement, $15\frac{1}{4} \times 10\frac{1}{2}$ inches. From the library of Craven Ord, Esq.

29. George Offor, Esq.—*Imperfect*, wanting all before c ij; u 7 and 8; 𝔒 j, ij and iij; x ij, iij, 6 and 7; p 8; 𝔅 iiij and 5; 𝔇 j; 𝔈 6, 7 and 8; 𝔉 i, ij, iij, and iiij; 𝔐 iiij; 𝔖 ij; 𝔛 j, ij, iij, 4 and 5; dd ij, iij and iiij; ee 5, 6 and 7; and all after gg 5. Measurement, $12\frac{3}{4} \times 8\frac{3}{4}$ inches.

No. 56.—The Order of Chivalry.

Add to "Remarks," page 161.

The following contribution is from the pen of a well-known Bibliographer.

"This volume was described by Lewis in 1737; by Oldys in 1738; by Ames in 1749; by Herbert in 1785; and by Dibdin in 1810. The description given by Dibdin extends to twenty pages. It teems with error.

"*What is more remarkable than the Gothic Chivalry!* Such is the exclamation of a learned Prelate, and we have a genuine picture of chivalry in this volume—which also contains one of the most animated specimens of the composition of Caxton.

"On the date of the original work we have no information, nor on its authorship. An ancient French manuscript of it is preserved in the British Museum, and there seems to be one at Toulouse. The editions are soon numbered. It was printed as the work of Symphorien Champier, at Lyon, in 1510; and an ancient Scottish version of it, by Sir Gilbert Hay, was printed for the Abbotsford Club, under the able editorship of Beriah Botfield, esquire, in 1847. The edition of 1510 was re-printed at Lyon, as the work of Champier, in 1859. Now, when Caxton printed his translation of it, Champier was a mere child!

"I return to Dibdin. He describes the *Book of the Order of Chivalry* as a translation of the *Ordene de Chevalerie*. It is a distinct work. He describes the *Ordene de Chevalerie* as the production of Hue de Tabarie. The ascription is destitute of authority. It was an assumption on the part of Barbazan. Marin avoided it."——Bolton Corney.

No. 57.—Chaucer's Canterbury Tales. Add to "Existing Copies," p. 164.

10. Marquis of Bath.—No particulars, nor even the edition, can be given.

No. 59.—The Curial. Add to "Existing Copies," page 169.

3. Maurice Johnson, Esq.—Particulars not ascertained.

No. 61.—The Life of our Lady. Add to "Existing Copies," page 174.

8. Earl of Devon.—Particulars not ascertained.

No. 63.—The Histories of King Arthur. Add to "Existing Copies," p. 178.

The 2nd leaf of the prologue is among the *Bagford Fragments*, vol. viii, No. 58.

No. 68.—The Book of Good Manners. Add to "Remarks," page 191.

It is very interesting to find that a copy of Caxton's book had penetrated to the Zetland Isles so early as 1506, as appears from the following extract from the Testament of Sir David Synclar, of Swynbrocht, Knight:—"*Item.* I leiffe to Sir Magnus Harrode twa nobillis, and the Buk of *Gud Maneris.*" The will is dated from Tyngwall, anciently the chief place in the Zetland Islands. See *Bannatyne Misc.*, vol. iii, page 109.

No. 74.—Fayts of Arms. Add to "Existing Copies," page 210.

21. The Misses Lloyd.—*Imperfect*, wanting 5 or 6 leaves. Inherited from Sir R. Williames Vaughan, Bart.

No. 80.—Directorium. *Second Edition.* Add to "Existing Copies," page 221.

A single leaf of this unique book is in *Harleian MS.* 5919, folio 2 *b*.

No. 84.—Mirrour. *Second Edition.* Add to "Existing Copies," page 230.

12. Vienna. *Imperial Library.—Imperfect*, wanting sigs. a j, ij, iiij, 5, and 8; e iij and 6; and l j and 6. Otherwise in good condition.

No. 1.—The Recuyell. Add to "Existing Copies," page 7.

Three libraries in America—the Astor and Mr. Lenox's, in New York, and the Loganian Library, Philadelphia, possess each 2 leaves of "The Recuyell," being portions of a fragment purchased some years ago by a London Bookseller.

No. 9.—History of Jason. Add to "Existing Copies," page 35.

7. Vienna. *Imperial Library.—Imperfect*, wanting a portion of the 1st leaf, which is supplied in manuscript. Slightly stained. Measurement, $10\frac{1}{8} \times 7\frac{1}{2}$ inches.

No. 10.—Dictes, etc. *Second Edition.* Add to "Existing Copies," page 41.

4. Rev. T. Corser.—*Imperfect*, wanting the last 3 leaves. From Heber's sale. Measurement, 10 × 7 inches.

A LIST OF "CAXTONS"

SOMETIME

IN LIBRARIES NOW DISPERSED.

NOTICE.—*The Author will be much obliged by any Corrections or Additions to the following Lists, which, notwithstanding a research through hundreds of Sale-Catalogues, he feels must to a great extent be still imperfect. Address—Mr. Blades,* 11, *Abchurch Lane, London.*

The letter (i.) placed after a book means that it is described in the Sale-Catalogue as "imperfect."
(i. 10 *l.)=imperfect to the extent of* 10 *leaves.*
(f.) stands for "a fragment," or less than one-fourth of a perfect book.

N.B.—It does not follow that the omission of an "i" means "perfect," as imperfections are often unnoticed in Sale-Catalogues.

A

CATALOGUE-LIST OF "CAXTONS"

SOMETIME IN VARIOUS PRIVATE AND PUBLIC LIBRARIES, BUT NOW SOLD OR DISPERSED:

WITH THE NAMES OF PURCHASERS, AND PRICES GIVEN, WHERE KNOWN.

1496–1500.

In 1496 the Churchwardens of St. Margaret, Westminster, were possessed of 15 copies of "The Golden Legend," bequeathed by Caxton, 12 of which sold as under (see *ante*, Vol. I, p. 121).

Year.	Title.	Purchaser.	Price.
1496	Golden Legend	William Ryoll	vj s. viij d.
1497	Another Copy	Ditto	vj s. iiij d.
1498	Ditto	The Parish Priest ...	vj s. viij d.
	Ditto	John Crosse	v s. viij d.
1498 to 1500	Ditto	Sold in Westminster Hall	v s. viij d.
	Two copies	W. Geyffe	xj s. iiijd d.
	Another copy	Walter Marten.....	v s. xj d.
	Two copies	W. Geyffe	x s. iiij d.
	Another copy	Daniell Aforge	v s. x d.
	Ditto	W. Geyffe	v s.
			£3 9 5

1510.

R. Johnson, M.D., owned 5 Caxtons, which he purchased in 1510 for the undermentioned prices, and bound in one volume. They are now in the Public Library, Cambridge.

Title.	Price.
Godefroy of Boloyn	ij s.
Eneydos	xij d.
Fayts of Arms	ij s. viij d.
Chastising of God's Children	viij d.
Book of Fame	iiij d.

5 Caxtons for 6s 8d

Goodman Ollit, of Downham, sold the following books in the 16th century, (see *ante* p. 93).

Tully of Old Age	3 d.
Monkish Chronicles	vj d.

1577.

Robert Hedrington owned a large Library, many of his books being still recognisable from having his name stamped with types upon some part of them, thus:—"Robert Hedrington, his Bookes, 1577." His Library contained

Caton,	Speculum Vite Christi,
Knight of the Tower,	Eneydos,
Golden Legend, 1483, (2 copies),	The Life of St. Catherine.

1634.

Sir William Knight Paddy, Physician to James I, bequeathed the following four books to St. John's College, Oxford:—

Chaucer, 2nd edition,	Four Sermons,
Troylus, and Creside,	1st edition.

1671.

Thomas Fairfax, Baron of Cameron. Born 1611, died 1671. A great Antiquary. His Autograph is in the "Tully" at St. John's, Cambridge, and "The Recuyell" at Wilton.

1681.

Michael Honywood, Dean of Lincoln, flourished through the greater part of the 17th Century. His Collection of Books, which was very valuable, he presented to the Cathedral Library, Lincoln, having employed Sir Christopher Wren, at a great cost, to build a room to contain it. Of "Caxtons" there were *Caton, Chess 2nd edition, Chronicles 2nd edition, Description of*

MICHAEL HONYWOOD—continued.

Britain, Dictes 1477, *Jason, and Reynard the Fox*. Early in this Century, Dr. Dibdin paid a visit to the Library, and induced the Dean and Chapter to part with their "Caxtons" to him, in consideration of a very handsome return of new books. *Chess, Jason, and Reynard* went directly into the Library of Earl Spencer, while the remainder formed the gems of a bibliographical advertisement, issued by Dibdin, in 1811, and entitled "The Lincolne Nosegay." James Edwards is said to have obtained, in a similar manner, some old books for new.

1682.

RICHARD SMYTH. Born 1590, died 1675. Secondary to the Poultry Compter. His extensive Library was sold by Rich. Chiswell in 1682, by Public Auction, at the "Swan" in Bartholomew Close. He wrote a Treatise on the Invention of Printing (Sloane MS. 772).

Lot.	Title.	Purchaser.	£	s.	d.
89	Caton	Not known.	0	4	2
92	Chess 1st	Not known.	0	13	2
83	Chronicles	Not known.	0	3	6
91	Eneydos	Not known.	0	3	0
94	Godfrey	E. of Peterboro'	0	18	2
88	Good Manners	Not known.	0	2	0
86	Jason	Not known.	0	5	1
84	Knight of the Tower	Not known.	0	5	1
85	Mirrour of the World	Not known.	0	5	0
90	Pilgrimage & Chastising	Not known.	0	5	0

11 Caxtons for £3 4 2

This being one of the earliest instances of the Public Sale of Books, the following title to the Catalogue is quoted as a curious sample:—

"BIBLIOTHECA SMITHIANA sive Catalogus librorum quavis Facultate Jnsigniorum Quos Jn Usum suum et Bibliotheca ornamentum multo Ære Sibi comparavit Vir clarissimus Doctissimusq; D. Richardvs Smith, Londinensis. Horum AUCTIO habebitur Londini in Area vulgo dicta Great St. Bartholomews Close, in Angulum eiusdem Septentrionalem Maii die 15. 1682. Per Richardum Chiswel, Bibliopolam."

See "Obituary of Richard Smyth, 4to, London, 1849." Camden Society.

1697.

FRANCIS BERNARD, M.D., Chief Physician to James II. Born 1628, died 1697. He owned a very extensive Library, which was sold on his death by Public Auction and realised £1600. (See Birch MSS. 4221.)

	Lot.	Title.	£	s.	d.
Part III.	72	Caton	0	3	0
	89	Chastising	0	1	10
	84	Chess, 2nd Edit.	0	1	6
	79	Chronicles	0	4	0
	87	Dictes	0	5	4
	82	Doctrinal—Chastising	0	5	0
	85	Godfrey	0	4	0
	73	Jason	0	3	6
	71	Knight of the Tower	—	—	
	136	King Arthur	—	—	
	93	Polycronicon	—	—	
	119	The Recuyell	0	3	0
	105	Tully	0	4	2

10 Caxtons for £1 15 4

1698.

GEORGE, EARL OF BERKELEY. Born 1627, died 1698. Presented many books to the Library of Sion College, including—

Chastising of God's Children,	Pilgrimage of the Soul,
Fayts of Arms,	Tully of Old Age.

1714.

JOHN MOORE, Bishop of Norwich, and afterwards of ELY. Died 1714. The Library of this Prelate, very rich in black-letter books, contained 30,000 volumes, and upon his death was offered to Lord Oxford for £8000, but being refused was purchased by Geo. I. for £6000, and by him presented to the Public Library of Cambridge, in 1715. It is somewhat remarkable that, with the exception of a *Golden Legend*, the whole of the Caxtons in that Library are from "Bishop Moore's Closet."

1716.

JOHN BAGFORD, the Antiquary, was born 1675, and died 1716. He wrote a life of Caxton, in which he drew upon his imagination for his facts. His character, by Lewis, is truly painted. "He was a weak, injudicious, inaccurate man,

JOHN BAGFORD—continued.

and his papers are good for little, but to mislead people." He collected old books on commission for the Earl Oxford and Bishop Moore. He died, and was buried, in the Charterhouse. The immense collection of 67 large Folio Volumes, now in the British Museum, containing a very great number of Title Pages, Colophons, &c., ought to consign his memory to lasting execration as the mutilator, instead of the preserver, of our Typographical curiosities. He does not seem to have had any Caxtons in his own possession, although fragments of the following books appear in the Bagford Collect., Harl. MS., No. 5919: *The Recuyell*, *Polycronicon*, *Book of Fame*, *St. Winifred*, *Pilgrimage*, *Blanchardin*, and *Directorium*, 2nd edition.

1735-6.

THOMAS HEARNE, the celebrated Antiquary. Born 1695, died 1735. His Library was sold by Osborne in February 1735-6, but the only Caxton it contained was *Dictes*, (Lot 1001). He had possessed others, as his autograph attests, and among them was *Godfrey*, now at Bristol, and *Golden Legend*, in the Bodleian.

1739.

SIR PETER THOMPSON is stated, in 1739, by Ames to have owned *Dictes*, *Eneydos*, and *Tully*. In the Catalogue of his Library, however, as sold on the death of his grandson, by Evans, in 1815, there does not appear to be a single Caxton.

1740.

REV. THOMAS BAKER, A.M., Fellow of St. John's College, Cambridge. Born 1656, died 1740. Was dispossessed of his Fellowship in 1717, after which he always added to his signature, "Socius ejectus." He owned—

Polycronicon (2 copies),	Dictes, 2nd,
Tully of Old Age,	Golden Legend, 1483.

1740.

NATHANIEL CRYNES. Fellow of St. John's College, Oxford, presented to his College—

Chronicles, 2nd,	Parvus et Magnus Catho,
Curia Sapientiæ,	Pilgrimage,
Description,	Polycronicon.
Eneydos,	

1743.

ROBERT HARLEY, afterwards Earl of Oxford and Earl Mortimer, Lord High Treasurer to Queen Anne, was born in Bow-street, Covent Garden, in December 1661, and died in 1724. He began the celebrated collection of Books and Manuscripts so well known as the "Harleian." His son Robert, Earl of Oxford, devoted nearly his whole life to its increase. On his death the Library descended to his daughter Margaret, Duchess of Portland, and by her and her mother was offered for sale. The Manuscripts were purchased for the Nation for £10,000, but the printed Books were sold to T. Osborne, Bookseller, for £13,000, being £5000 less than the bindings had cost. Osborne employed Dr. Johnson and Oldys to superintend his "Catalogus Bibliothecæ Harleianæ;" and in the course of a few years this magnificent collection became scattered over all the Countries of Europe. The following list includes 56 volumes, being the largest number of Caxtons ever contained in one library.

		Title.
Vol. III.	No. 1576	Art and Craft.
	372	Arthur.
	3602	Boethius.
V.	1738	do.
III.	3542	Book of Fame.
V.	1709 and 1718.	Caton (2 copies).
III.	3630 and 4050.	do. (2 copies).
	6202	Catho 4to.
	4048	Chess, 1st.
V.	1762	do.
III.	6370	O. of Chivalry. 4to.
	2537	Charles.
	1549	Curial.
V.	1701	Chastising.
	1286	Confessio.
III.	3539	do.

ROBERT HARLEY—continued.

		Title.
Vol. V.	No. 1767	Cordial.
III.	1544	do.
	3313	Curia Sapientiæ.
V.	1746	do.
	1558	Dictes, 1st. Moral Proverbs.
	4046	Dictes, 1st.
III.	4047	Dictes, 3rd.
V.	1697	do. do.
III.	1552	Doctrinal.
	3603	Eneydos.
V.	1760	do.
	1750	Fayts.
III.	4010	do.
V.	1541	Festial.
III.	2781	Godfrey.
	1574 and 1661.	Golden Legend (2 copies)
	6928	Ghostly matters. 4to.
	4060	Good Manners.
	6635	Infancia Salvatoris. 4to.
	1735, 3400, & 3504	Jason (3 copies).
III.	1562	St. Katherine
	1545	Life of our Lady.
V.	1753	Mirrour, 1st.
III.	2532	do.
	1558 and 3507.	Moral Proverbs (2 copies)
	3511	Paris and Vienne.
V.	1639	Polycronicon.
III.	369	do.
	1565	Pilgrimage.
	2783	The Recuyell.
	1546	Speculum.
	3543	Troylus.
	3626	Tully.
	411	Winifred.

For many years these appeared scattered through the Catalogues issued by Osborne at the general price of £1 1s for the Folios, and 15s for the Quartos.

In OSBORNE'S Catalogue 1751 was the following item, "Lot 6347. Catalogue of the late Earl of Oxford's Library as it was purchased (being the original), in 16 vols. 4to, with prices prefixed to each book—£10 10s." What has become of this curious lot?

1746.

REV. JOHN LEWIS, of Margate, the first Biographer of our Printer, does not appear to have possessed a single Caxton, if we may infer this from their absence in the Catalogue of his Library, sold by Payne in 1746.

1752.

SIR H. SLOANE, the eminent Physician. Born 1660, died 1752. His Collection was the foundation of the British Museum. Is stated by Ames to have possessed *Knight, Paris and Vienne, Royal Book*, and *Pilgrimage*.

1755.

RICHARD MEAD, M.D. A distinguished Physician. Born 1673. Vice President of Royal Society 1717. Died 1755. His Library was sold by Mr. Baker in the above year, and partly in 1764. He appears to have owned but two Caxtons.

Lot.	Title.	Purchaser.	£	s.	d.
1741	Confessio	R. Willett	1	6	0
1312	Polycronicon	——	3	13	6

1756.

Hon. BRYAN FAIRFAX. One of the Commissioners of His Majesty's Customs. Died 1756, and his Library was advertised for sale by public auction. It was purchased entire, at a valuation, by Mr. Child, the Banker, for £2000, whence it passed by marriage into the Family of the Earls of Jersey, and is now at Osterley. The Catalogue, with the Press-marks and a valuation price to each article, is in the British Museum. (See Add. MSS., No. 11327, and Bib. Dec. Vol. III. 307.)

No.	Press Mark.	Title.	£	s.	d.
2022	II. 1. 3. 5	King Arthur	2	12	6
2015	V. 1. 1. 1	Confessio	3	0	0
2020	II. 1. 3. 11	Chronicles (*i*)	5	0	0
2025	II. 2. 32	Dictes, 1st (*i*)	6	0	0
2021	II. 1. 3. 13	Eneydos	1	10	0
2017	II. 2. 33	Fayts (*i*)	1	11	6
2024	I. 1. 4. 4	Mirrour, 1st	3	0	0
2026	II. 1. 3. 6	The Recuyell	8	8	0
2023	II. 2. 1	Tully	2	2	0
		9 Caxtons for £33	4	0	

No. 2025 had "Moral Proverbs" bound at the end, and No. 2019, II. 1. 3. 12, described as "Chronicles 1482," is the edition printed at St. Alban's.

1756.

RICHARD RAWLINSON, M.A., St. John's College, Oxon. Died 1756. His Library, sold by Mr. Baker, brought £1164.

Lot.	Title.	Purchaser.	£	s.	d.
5825	Curia Sapientiæ	R. Willett	0	6	0
395	Fayts	——	0	11	0
3181	Tully	A. Askew	1	5	0

3 Caxtons for £2 2 0

He had also a Canterbury Tales, 1st, now in the Library of the French Protestant Church, St. Martin's-le-Grand.

1760.

JOSEPH AMES, original Author of the "Typographical Antiquities." Born 1689, died 1759. His Library was sold by Mr. Langford in May, 1760.

Lot.	Title.	Purchaser.	£	s.	d.
821	Canterbury Tales, 1st	——		—	
797	Polycronicon (*i.*)	——	0	7	0
818	do. (*i.*)	——	0	14	0
820	Le Recueil	Geo. III.	2	12	6

3 Caxtons for £3 13 6

The following books, according to the "Typographical Antiquities," were also in his possession, although probably disposed of before his death.

Boethius,	Godfrey,
Charles (*i.*),	Golden Legend, 1st,
Chess, 1st,	Do. 1493,
Do. 2nd,	Mirrour, 1st,
Chivalry, Order of,	Moral Proverbs,
Chronicles, 1st,	Reynard, 1st,
Curial,	St. Katherine,
Fame, Book of,	Statutes of Henry VII (*f.*)
Fayts,	Vocabulary (*f.*)

1773.

JAMES WEST, President of Royal Society; M.P. for St. Albans. The splendid Library he collected was sold in March, 1773, by Mr. Langford. His MSS. went to the Marquis of Lansdowne, and are now in the British Museum.

Lot.	Title.	Purchaser.	£	s.	d.
1876	Art and Craft	J. Ratcliffe	5	2	6
2483	Aymon, Four Sons of	J. Ratcliffe	4	4	0

JAMES WEST—continued.

Lot.	Title.	Purchaser.	£	s.	d.
——	Boethius	J. Mason	5	10	0
2281	Book of Fame	J. Ratcliffe	4	5	0
1151	Caton	J. Ratcliffe	4	7	6
1871	Chastising	J. Hunter	5	0	0
1656	Chivalry, O. of	J. Mason	5	5	0
2274	Cant[y] Tales, 1st	Geo. III.	47	15	6
4092	Charles	J. Ratcliffe	13	0	0
2296	Chess, 1st	Geo. III.	32	0	6
2297	Confessio	Geo. III.	9	9	0
1873	Cordial	J. Hunter	14	0	0
2284	Curial	J. Ratcliffe	3	0	0
2288	Dictes, 1st	Geo. III.	21	0	0
1190	Eneydos	J. Ratcliffe	4	0	0
2481	Fayts	— Gulston	10	10	0
4093	Godfrey	Geo. III.	10	10	0
1865	Golden Legend, 1483	J. Hunter	12	15	0
——	Do. 1493	S. Alchorne		...	
2480	Life of Jason	J. Ratcliffe	4	0	0
1862	Life of our Lady	W. Herbert	2	12	6
2469	Mirrour, 1st	Geo. III.	12	12	0
336	Do.	A. Gough (*i.*)	2	13	0
2470	Do. 2nd	R. Willett	9	15	0
2283	Moral Proverbs	G. Mason	5	10	0
4091	Polycronicon	R. Willett (*i.*)	16	5	6
1874	Pilgrimage	J. Ratcliffe	8	17	6
2482	Paris and Vienne	Geo. III.	14	0	0
1490	The Recuyell	Geo. III. (*i.*)	32	11	0
1875	Royal Book	Geo. III.	10	0	0
1870	Speculum	J. Ratcliffe	9	9	0
1150	Tully	G. Mason	5	10	0
2280	Troylus	Geo. III.	10	10	0
1864	Winifred	J. Ratcliffe	5	5	0

34 Caxtons for £361 4 6

1774.

WILLIAM FLETEWODE, Recorder of London. Born ——, died 1594. His Library was sold by E. Paterson, in December, 1774, with the ancient Conventual Library of Missenden Abbey, and contained 5 Caxtons.

Lot.	Title.	Purchaser.	£	s.	d.
1174	Caton	S. Alchorne	£5	0	0
1257	Cordial	S. Alchorne	6	12	6
1256	Doctrinal	S. Alchorne	6	6	0
1250	Golden Legend, 1st (*i.*)	Johnson	0	7	0
1173	Tully	———	8	8	0

5 Caxtons for £26 13 6

1775.

ANTHONY ASKEW, M.D. Born 1722, died 1774. His Library was sold by Baker & Leigh in February 1775. The only Caxton (Lot 172), was "Tully," which was bought by Ralph Willett for 13 guineas.

1776.

JOHN RATCLIFFE, a Chandler in the Borough of Southwark, and afterwards in Bermondsey. He bought old black-letter books at per ℔, and in this way often acquired typographical curiosities. On his death his Library, which contained the astonishing number of 48 Caxtons, was sold, in March 1776, by Mr. Christie.

Lot.	Title.	Purchaser.	£	s.	d.
1666	Art and Craft	Geo. III.	4	4	0
783	Blanchardin (*i*)	Bernard	3	6	0
1668	Boethius	J. Hunter	4	6	0
1014	Book of Fame	Geo. III.	2	15	0
1515	Do.	— White	3	16	0
1226	Cant^{y} Tales, 1st	— Shropshire	6	0	0
1021	Do. 2nd (*i.*)	J. Herbert	4	0	0
1427	Caton	J. Hunter	5	5	0
1016	Do.	Geo. III.	3	13	6
1429	Chess, 1st	R. Willett	16	0	0
1216	Charles	Geo. III.	4	4	0
782	Chivalry, O. of (*i.* 1 *l.*)	Geo. III.	2	8	0
1225	Confessio	Geo. III.	4	0	0
1022	Chronicles (*i.*)	Geo. III.	4	5	0
1393	Do.	——	5	5	0
1663	Chastising	Geo. III.	4	6	0
1422	Curial	Geo. III.	2	2	0
1217	Dictes, 1st or 2nd	R. Willett	15	15	0
1426	Doctrinal	— Shropshire	8	8	0
1214	Eneydos (*i.* 5 *l.*)	Geo. III.	2	5	0
1015	Do.	——	5	12	6
1423	Do.	——	5	5	0
1430	Festial, 1st (*i.*)	Edwards	3	2	0
1020	Do.	Geo. III.	3	0	0
1221	Fayts	Geo. III.	3	10	0
1024	Golden Legend, 1483	Geo. III.	5	15	6
1670	Do. 1493	G. Brand	9	15	0
1224	Godfrey	Geo. III.	6	16	6
1665	Life of Jason	Geo. III.	5	10	0
1219	St. Katherine	Geo. III.	3	3	0
1218	Life of our Lady	Hunter	4	4	0
639	Mirrour, 1st (*i.* 1 *l.*),	Conant	2	15	0
1017	Do. 2nd	Hunter	4	17	0
1222	Mirrour, 2nd	——	8	10	0
1023	Polycronicon (*i.*)	Downs	3	3	0
1662	Do. (*i.*)	——	2	3	0
1669	Do.	Dr. Hunter	5	15	6
1220	Pilgrimage	Geo. III	3	17	0
1667	The Recuyell (*i.*)	Dr. Hunter	4	18	0
1661	Royal Book	G. Brand	2	13	0
1223	Reynard, 1st	Geo. III.	5	10	0
1019	Speculum	Geo. III.	3	3	0
1664	Do.	Dr. Hunter	3	3	0
1425	Do.	——	3	10	0
1428	Tully	R. Willett	14	0	0
1018	Do. (*i.* 7 *l.*)	——	1	14	0
1424	Troylus (*i.*)	W. Herbert	2	0	0
1422	Winifred	Geo. III.	2	17	0

48 Caxtons for £236 5 6

1777

JOHN IVES, F.R.S. Library sold by Baker & Leigh in March 1777.

Lot.	Title.	£	s.	d.
620	Caton	2	6	0
622	Chronicles, 1st	0	14	0
621	Golden Legend, 1st	1	15	0

3 Caxtons for £4 15 0

1781.

The Hon. TOPHAM BEAUCLERCK'S Library, sold by Paterson in April 1781, contained—

Lot.	Title.	£	s.	d.
3289	Confessio (*i.*)	2	4	0

1784.

ANDREW GIFFORD, D.D. Born 1700, died 1784. Assistant Librarian to British Museum, 1757. Bequeathed his Library which contained 5 (*i.*) Caxtons, his MSS. and his Collection of Antiquities, to the Baptist College, Bristol.

1785.

ANON. Sold by Leigh and Sotheby, April 25th, 1785.

Lot.	Title.	Purchaser.	£	s.	d.
2652	Boethius	S. Alchorne	6	10	0
2646	Chronicles, 1480	— Robson	3	3	0
2140	Fayts	S. Alchorne	6	0	0
2141	Godfrey	J. Edwards	4	4	0
2142	Jason	J. Edwards	7	12	0

5 Caxtons for £27 9 0

1786.

EDWIN WYNNE. Library sold by Leigh and Sotheby, March 1786.

Lot.	Title.	Purchaser.	£	s.	d.
1365	Caton	Ashby	4	4	0
1367	Mirrour	Ashby	5	5	0

MARK CEPHAS TUTET, Merchant, of Pudding Lane, London. Born 1733, died 1785. His Library was sold by Mr. Gerard in 1786.

Lot.	Title.	Purchaser.	£	s.	d.
329	Art & Craft	——	2	2	0
362	Cant^{y} Tales (*i.*)	W. Herbert	1	1	0
363	Confessio (*i.*)	W. Herbert	1	15	0
485	Chronicles	R. Wilbraham	16	0	0
479	Polycronicon	— Robson	4	12	0
487	The Recuyell	— Austin	21	0	0

6 Caxtons for £46 10 0

1787.

WILLIAM BAYNTUN. Library sold by W. Ansell, on the Premises, Field Court, Gray's-Inn, 4th June, 1787. A copy of the Catalogue, probably unique, is in the Bodleian.

Lot.	Title.	Purchaser.	£	s.	d.
467	Directorium Sacerdotum	Geo. III.	——		

1789.

EDWARD JACOB. Library sold by Leigh and Sotheby, February, 1789.

Lot.	Title.	Purchaser.	£	s.	d.
905	Fayts	Chapman	5	7	6

1790.

GUSTAVUS BRANDER, Trustee of British Museum, and Bank Director. Born 1720, died 1786. His Library was sold by Leigh and Sotheby, in February, 1790.

Lot.	Title.	Purchases.	£	s.	d.
1015	Golden Legend, 1493 (*i.*)		3	15	0
1011	Pilgrimage		4	10	0
1013	Royal Book (*i.*)		0	15	0

3 Caxtons for £9 0 0

1792.

RIGHT HON. DENIS DALY. His Library was sold by Messrs. Vallance, of Dublin, in May, 1792.

Lot.	Title.	Purchaser.	£	s.	d.
208	Book of Fame		12	10	3
207	Confessio		14	15	9

1795.

THOMAS ALLEN. Library sold by Leigh and Sotheby, in May, 1795.

Lot.	Title.	Purchaser.	£	s.	d.
600	Fayts (*i.*)	Egerton	5	5	0
603	Festial (*i.*)	Sir F. Eden	6	6	0
1076	Mirrour	Knight	13	13	0
1407	Speculum	Elmsley	11	11	0
302	Tully (*i.*)	———	3	13	6
1566	Do.	Elmsley	11	0	6

6 Caxtons for £51 9 0

WILLIAM HERBERT. Born 1718, died 1795. The continuator of Ames' Typographical Antiquities. His Library was sold by Isaac Herbert, his son, in 1795.

Lot.	Title.	Purchaser.	£	s.	d.
709	Cant^{y} Tales, 2nd	Earl of Spencer	7	0	0
745	Doctrinal	R. Farmer	9	0	0
744	Festial (*i.*)	R. Farmer	2	2	0
705	Godfrey (*i.*)	Hardinge	3	15	0
686	Golden Legend	Manson	3	13	0
64	Mirrour, 1st	——	15	15	0
65	Do. 2nd	——	10	10	0

7 Caxtons for £51 15 0

1797.

Rev. — Wilkinson. Library sold by Leigh and Sotheby, April, 1797.

Lot.	Title.	Purchaser.	£	s.	d.
352	Chronicles Description (*i.* 2 *l.*)	Bingham	15	15	0

1798.

REV. S. PEGGE. Library sold by Leigh and Sotheby, 29th March, 1798.

Lot.	Title.	Purchaser.	£	s.	d.
544	Curia Sapientiæ	Earl Spencer	1	1	0

1798.

Richard Farmer, D.D. Born 1735. Master of Emanuel College, and Principal Librarian of the Public Library, Cambridge. Died 1797. His Library, which was sold 29th March, 1798, by King, produced £2210. It had cost him only £500.

Lot.	Title.	£	s.	d.
6211	Chess, 2nd	4	4	0
6222	Festial, 1st	5	0	0
6212	Golden Legend, 1483	1	12	6
7113	Life of our Lady	2	15	0
6223	Mirrour, 3rd	6	0	0
	5 Caxtons for £	19	11	6

1799.

George Mason. The extensive Library of this Antiquary was sold before his death on April, 1799, by Leigh and Sotheby.

Lot.	Title.	Purchaser.	£	s.	d.
IV. 261	Blanchardin (*i.*)	D. of Roxburghe	21	0	0
— 330	Tully	———	7	10	0
and after his death in 1807,					
888	Confessio	———	15	15	0
	3 Caxtons for £		44	5	0

Rev. C. H. Cracherode, M.A., of Christchurch, Oxon. Born 1729, died 1799. He was a Trustee of the British Museum, to which he bequeathed his Library, noted for its *fine* copies. Of Caxtons it contained *Boethius*, *Eneydos*, and *Mirrour*, 1*st edition*.

1800.

Duplicates from Earl Spencer's Library, sold in May, 1800, by Leigh and Sotheby.

Lot.	Title.	Purchaser.	£	s.	d.
162	Tully	Ewen	3	4	0
163	Do.	Payne	4	16	0

George Steevens, the Shakespeare Commentator. Born 1736, died 1800. His Library containing but one Caxton was sold by King in 1800.

Lot.	Title.	Purchaser.	£	s.	d.
1150	Recuyell (*i.*)	——	14	3	6

1801.

S. Tyssen. Library sold by Leigh and Sotheby in December, 1801.

Lot.	Title.	Purchaser.	£	s.	d.
626	Chronicles (*i.*)	Baines	3	12	6
1048	Polycronicon (*i.*)	Heber	5	0	0

1803.

Duplicates of M. Woodhull, March, 1803.

Lot.	Title.	Purchaser.	£	s.	d.
1030	Mirrour	Powers	38	17	0

1805.

Duplicates of British Museum. Library sold by Leigh and Sotheby, February 21st, 1805.

Lot.	Title.	£	s.	d.
429	Confessio	8	8	0

1807.

Sir J. Sebright. Library sold by Leigh and Sotheby, April 6th, 1807.

Lot.	Title.	£	s.	d.
792	Dictes, 1st	31	10	0

John Brand. Born 1793, died 1806. Secretary to the Society of Antiquaries. His Library was sold by Stewart, in May, 1807.

Lot.	Title.	Purchaser.	£	s.	d.
3058	Cant^{r} Tales, 2nd (*i.*)	Heber	10	10	0
8296	Knight	Earl Spencer	111	16	0
MSS. 30	Propositio	M. of Blandford	2	5	0
	3 Caxtons for £		124	11	0

1808.

Sir Patrick Blake. Library sold by Leigh and Sotheby, in July, 1808.

Lot.	Title.	£	s.	d.
808	Polycronicon	21	0	0

1810.

Richard Gough. Born 1735, died 1809. The celebrated Antiquary. His Library was disposed of by Leigh and Sotheby, in April, 1810, and realised £3552 3s, but contained only one book printed by Caxton.

Lot.	Title.	£	s.	d.
2480	Mirrour	4	14	6

1811.

Duplicates of Lord Spencer. May, 1811.

Lot.	Title.	Purchaser.	£	s.	d.
165	Chronicles	Wilbraham	11	11	0

1812.

The Duke of Roxburghe. Library sold by Evans, 1812.

Lot.	Title.	Purchaser.	£	s.	d.
6360	Blanchardin (*i.*)	Earl Spencer ...	215	5	0
91	Chastising.....	Earl Spencer ...	140	0	0
3240	Confessio	———	336	0	0
6348	Fayts.....	———	336	0	0
90	Festial, 2nd	Earl Spencer...	105	0	0
215	Gold. Leg., 1483 (*i.* 4 *l.*)	———	31	0	0
216	Do. do. (*i.*)	Lysons.....	6	0	0
232	Katherine.....	———	95	0	0
3257	Life of our Lady (*i.*) ...	———	49	0	0
1752	Mirrour, 1st	———	351	15	0
6201	Le Recueil (*i.* 31 *l.*).....	Earl Spencer ...	116	11	0
6350	The Recuyell (*i.* 1 *l.*) ...	D. of Devonshire	1060	10	0
212	Speculum (*i.* 2 *l.*).....	Earl Spencer ...	45	0	0
1276	Tully (*i.* 2 *l.*)	D. of Devonshire	115	0	0

14 Caxtons for £3002 1 0

1813.

Stanesby Alchorne, of the Mint. His Library was sold by Evans, in May, 1813.

Lot.	Title.	Purchaser.	£	s.	d.
173	Boethius (*i.*)	M. of Blandford	53	11	0
169	Caton (*i.* 8 *l.*).....	M. of Blandford	51	9	0
174	Chastising	———	94	10	0
166	Chess, 1st (*i.* 6 *l.*)	———	54	12	0
167	Cordial	Geo. III	127	1	0
168	Chronicles (*i.* 2 *l.*)	D. of Devonshire	63	0	0
170	Doctrinal (*i.* 2 *l.*)	D. of Devonshire	78	15	0
171	Fayts (*i.* 2 *l.*).....	———	60	18	0
172	Gold. Legend, 1493 (*i.*)...	D. of Devonshire	82	19	0

9 Caxtons for £666 15 0

Mr. Payne, the bookseller, purchased the entire library and resold it entire to Mr. Johnes of Hafod. On the death of the latter it was offered to and purchased by Earl Spencer, who, after changing a few books which were in better condition than those already in his library, sent the whole to Mr. Evans for Public Sale. The "Boethius," the "Golden Legend," and "Chastising" were among the exchanges. (See Bib. Dec. III. 83.)

1813.

Ralph Willett, F.R.A.S., of Merly. Wrote two papers on the Origin of Printing, which appeared in Archeol. viii., p. 239, and xi. p. 267. Library sold December 6th, 1813.

Lot.	Title.	Purchaser.	£	s.	d.
604	Chess, 2nd	D. of Devonshire .	173	5	0
1059	Confessio	M. of Blandford...	315	0	0
754	Dictes, 1st	———	263	10	0
1777	Ghostly Matters	Earl Spencer.....	194	5	0
1672	Mirrour, 2nd	Do. ...	136	10	0
1195	Polycronicon (*i.*, 216) ...	D. of Devonshire .	27	6	0
612	Tully.....	M. of Blandford...	210	0	0

7 Caxtons for £1319 16 0

1814.

Anon. Library sold by Leigh and Sotheby, 15th April, 1814.

Lot.	Title.	Purchaser.	£	s.	d.
1537	Fayts	Walsh 189	0	0	

Rev. Dr. Sumner. Library sold by Evans, 16th May, 1814.

Lot.	Title.	£	s.	d.
379	Golden Legend, 1493 (*i.* 5 *l.*).....	63	0	0

John Townley. Library sold by Evans, June 1814.

Lot.	Title.	Purchaser.	£	s.	d.
433	Cordial	———	94	10	0
539	Desc. of Britain (*i.* 1 *l.*). .	Geo. III.	85	1	0
541	Dictes, 1st	———	189	0	0
542	Doctrinal (*i.* 4 *l.*)	———	63	0	0
650	Fayts (*i.* 2 *l.*).....	M. of Blandford...	136	10	0
654	Golden Legend 1483 (*i.*) .	— Hutton.....	35	0	0
772	Katherine	— Holmes.....231	0	0	
655	Polycronicon	———	40	19	0
436	Troylus (*i.* 1 *l.*).....	M. of Blandford...	252	2	0

9 Caxtons for £1127 2 0

1815.

J. Roberts. His Library was sold by Evans in March 1815.

Lot.	Title.	Purchaser.	£	s.	d.
633	Canterbury Tales, 1st (*i.*)	*Withdrawn*			
639	Caton	Woodburn.....	85	1	0
636	Chronicles.....	Milner 105	0	0	
637	Description of Britain...	Do.	52	10	0
1420	Katherine (*i.* 2)	Earl Spencer.....	33	12	0

4 Caxtons for £276 3 0

1815.

JAMES EDWARDS. A celebrated Bookseller and Collector, who sold his Library before his death, so that he might know its future destiny. He died in 1816, and by his own wish was buried in a coffin made of his Library book-shelves. 830 lots, brought under the hammer of Evans in 1815, realised the large sum of £8467; or an average of more than £10 per Lot.

Lot.	Title.	Purchaser.	£	s.	d.
450	Polycronicon	Arch	17	17	0
164	The Recuyell (*i.*)	De Bure	43	1	0

SPENCER DUPLICATES. Sold by Evans, May 1815.

Lot.	Title.	Purchaser.	£	s.	d.
355	Canterbury Tales (*i.*)	———	48	6	0
387	Katherine (*i.* 2)	J. Hutton	22	0	0

DEVONSHIRE DUPLICATES. Sold by Evans, November 1815.

Lot.	Title.	Purchaser.	£	s.	d.
263	Chronicles (*i.* 6 *l.*)	Hutton	17	5	0
264	Doctrinal (*i.* 6 *l.*)	Do.	8	12	0
425	Polycronicon (*i.*)	——	16	16	0
		3 Caxtons for £42	13	0	

Sir W. DOLBEN, Bart. Library sold by Leigh and Sotheby, 13th December, 1815.

Lot.	Title.	Purchaser.	£	s.	d.
127	Chronicles (*i.*)	Moir	1	2	0

J. LEWIS GOLDSMID. Library sold by Evans, December 1815.

Lot.	Title.	Purchaser.	£	s.	d.
728	Royal Book	Earl Spencer	85	1	0

1816.

JOHN LLOYD, of Wygfair. Library sold January 1816 by Broster.

Lot.	Title.	Purchaser.	£	s.	d.
1888	Arthur (*i.*)	Earl Spencer	320	0	0
1513	Dictes, 2nd (*i.*)	———	22	1	0
309	Life of our Lady	———	36	15	0
1469	The Recuyell	G. Hibbert	126	0	0
		4 Caxtons for £504	16	0	

1816.

Dr. VINCENT. Library sold by Evans, 15th March, 1816.

Lot.	Title.	Purchaser.	£	s.	d.
1176	Dictes, 2nd		99	15	0
1175	Godefroy		215	5	0

C. S. PORTAL. Library sold by Leigh and Sotheby, 24th April, 1816.

Lot.	Title.	Purchaser.	£	s.	d.
1267	Dictes, 1st	W. ——	52	10	0

1817.

T. F. DIBDIN. Library collected for sale. Evans, 1817.

Lot.	Title.	£	s.	d.
738	Eneydos (*i.* 4 *l.*)	21	0	0
739	Katherine (*i.* 1 *l.*)	34	13	0

1818.

BRITISH MUSEUM Duplicates. Sold by Leigh and Sotheby, in —— 1818.

Lot.	Title.	£	s.	d.
577	Tully	52	10	0

—. BARRETT. Library sold by Leigh and Sotheby, 7th December, 1818.

Lot.	Title.	£	s.	d.
79	Caton	52	10	0

1819.

MARQUIS OF BLANDFORD, (White Knights). Library sold by Evans, June 1819.

Lot.	Title.	Purchaser.	£	s.	d.
3787	Art and Craft / Pilgrimage (*i* 1 *l.*)	Earl Spencer	152	5	0
966	Caton (*i.* 1 *l.*)	———	22	1	0
774	Boethius (*i.*)	Watson Taylor	22	11	6
970	Chastising	Lord Aylesford	32	10	0
974	Chess, 1st (*i.* 2 *l.*)	———	42	0	0
1957	Confessio	Watson Taylor	205	16	0
4470	Eneydos	———	88	4	0
1569	Fayts	———	44	2	0
2368	Jason (*i.* 1 *l.*)	———	85	1	0
2555	Knight	———	85	1	0
2766	Life of our Lady (*i.* 8)	———	17	0	0
2977	Mirrour, 1st (*i.* 4 *l.*)	———	15	0	0
2978	Mirrour, 2nd	———	55	13	0
3752	Propositio. 4to.	Earl Spencer	126	0	0
3804	Royal Book	Hibbert	73	10	0
972	Troylus (*i.* 1 *l.*)	———	162	15	0
1162	Tully	T. Brockett	87	3	0
		18 Caxtons for £1316	12	6	

1820.

A. Littledale. Library sold by Leigh and Sotheby, February 1820.

Lot.	Title.	Purchaser.	£	s.	d.
1286	Caton	B. W.	17	0	0
1285	Eneydos	——	18	10	0
1110	Gold. Legend, 1483 (*i.*)	——	12	12	0
1110*	Jason	W.	75	0	0
827	Mirrour, 1st (*i.*)	B. W.	10	10	0
306	Royal Book (*i.*)	——	5	5	0

6 Caxtons for £138 15 0

George III, King of England, took the greatest interest in the collection and arrangement of his noble Library. In 1821 he died, and eight years afterwards George IV made over the whole collection to the British Museum; a large wing being built for its reception. A very few books were reserved by the King, among which were *Le Recueil*, *Æsop*, and the unique parchment copy of *Doctrinal*. These are now in Her Majesty's Library at Windsor. When at St. James's Palace the Library contained the following 39 Caxtons, mostly purchased at the sale of the Libraries of James West and John Ratcliffe :—

Art and Craft,
Æsop,
Boethius (*i.*)
Canterbury Tales, 1st,
Caton,
Charles,
Chastising,
Chess, 1st,
Do. 2nd (*i.*)
Chivalry, Order of (*i.*)
Chronicles, 2nd (*i.*)
Confessio Amantis (*i.*)
Cordial (*i.*)
Curial,
Description of Britain (*i.*)
Dictes, 2nd,
Directorium, 1st,
Doctrinal, on parchment,
Eneydos,
Fame, Book of,
Fayts (*i.*)
Festial, 1st,
Four Sermons, 1st,
Godfrey,
Golden Legend, 1st (*i.*)
Jason, Life of,
Katherine, Saint (*i.*)
Knight of the Tower,
Life of our Lady,
Mirrour, 1st,
Paris and Vienne,
Polycronicon (*i.*)
Recueil, Le,
Recuyell, The,
Reynard, 1st,
Royal Book (*i.*)
Speculum (*i.*)
Troylus,
Tully,
Winifred, Saint,

1820.

Amos Strettell. Library sold by Evans, February 1820.

Lot.	Title.	Purchaser.	£	s.	d.
826	Tully	T. Jolley	42	0	0

Samuel Lysons. Library sold by Evans, 5th June, 1820.

Lot.	Title.	Purchaser.	£	s.	d.
449	Chronicles (*i.*)	Triphook	0	10	6
864	Golden Legend, 1483	Do.	1	18	0

1821.

Earl Spencer's Duplicates. Sold by Evans, March 2nd, 1821.

Lot.	Title.	Purchaser.	£	s.	d.
226	Pilgrimage (*i.* 5 *l.*)	R. Heber	26	15	6

1822.

George Allan. Library sold by Leigh and Sotheby, March 18th, 1822.

Lot.	Title.	Purchaser.	£	s.	d.
662	Doctrinal (*i.*)	Triphook	5	7	6
661	Mirrour, 2nd (*i.*)	Thorpe	6	0	0

1823.

George Watson Taylor. Library sold by Evans, March 1823.

	Lot.	Title.	Purchaser.	£	s.	d.
	306	Boethius	——	13	5	0
	965	Confessio	——	57	15	0
II.	602	Fayts	T. Jolley	34	13	0
	455	Jason	R. Heber	95	11	0
	596	Knight	T. Jolley	52	10	0
	459	Katherine	——	37	16	0
	998	Le Recueil	Earl Spencer	205	16	0
I.	480	Troylus	T. Grenville	66	3	0
	624	Tully	——	47	15	6

9 Caxtons for £319 14 6

Spencer Duplicates. Sold by Evans, June 5th, 1823.

Lot.	Title.	Purchaser.	£	s.	d.
120	Le Recueil	Knell	73	10	0

Anon. Sold by Leigh and Sotheby, June 17th, 1823.

Lot.	Title.	Purchaser.	£	s.	d.
1467	Polycronicon (very fine)		13	13	0

1823.

TROTTER BROCKET. Library sold by Leigh and Sotheby, 1823.

Lot.	Title.	Purchaser.	£	s.	d.
1321	Confessio	Bandinel	58	16	0
782	Tully	G. W. Taylor	47	5	0

1824.

SIR M. SYKES, BART. Library sold by Evans, May 1824.

Lot.	Title.	Purchaser.	£	s.	d.
II. 419	Mirrour, 1st	——	37	18	0

1826.

JOHN INGLIS. Library sold by Leigh and Sotheby, 1826.

Lot.	Title.	Purchaser.	£	s.	d.
596	Canterbury Tales (*i.*)	P. A. Hanrott	12	10	0
403	Cathon	——	28	17	6
1217	Chastising	——	17	10	0
597	Chess, 1st (*i.*)	Lord Audley	31	10	0
804	Confessio (*i.* 39 *l.*)	——	8	0	0
601	Cordial	——	24	3	0
1661	Eneydos (*i.* 3 *l.*)	——	20	0	0
791	Fayts	R. Heber	39	18	0
802	Golden Legend, 1483 (*i.*)	——	25	4	0
802*	Do. 1493 (*i.* 6 *l.*)	——	12	12	0
1205	Mirrour, 2nd	——	11	15	0
1220	The Recuyell, (*i.*)	Bib. Roy., Paris	15	0	0
1424	Reynard, 1st	T. Grenville	184	16	0

13 Caxtons for £431 15 6

1827.

JOHN DENT. Library sold by Evans in 1827.

Lot.	Title.	Purchaser.	£	s.	d.
I. 838	Dictes, 1st	——	15	15	0
1326	Gold. Leg., 1893 (*i.*)	——	6	12	6
II. 143	Polycronicon	——	103	19	0
1242	Le Recueil (*i.*)	R. Heber	36	10	0

4 Caxtons for £162 16 6

ANON. 1827.

Lot.	Title.	Purchaser.	£	s.	d.
695	Katherine	——	28	7	0

1829.

JOHN MILNER. Library sold by Evans, May 1829.

Lot.	Title.	Purchaser.	£	s.	d.
801	Chronicles	Higgs	70	7	0
802	Description of Britain	——	21	0	0

1829.

GEORGE HIBBERT. Library sold by Evans, May 1829.

Lot.	Title.	Purchaser.	£	s.	d.
2510	Dictes, 1st	P. A. Hanrott	46	4	0
3113	Fayts	P. A. Hanrott	37	16	0
5663	Mirrour, 2nd	——	36	4	6
6925	The Recuyell	— Wilkes	157	10	0
7149	Royal Book	——	61	19	0

5 Caxtons for £339 13 6

CRAVEN ORD. Library sold by Evans, June 25th, 1829.

Lot.	Title.	Purchaser.	£	s.	d.
367	Golden Legend, 1483	Russell	18	18	0

JOHN RENNIE. Library sold by Evans, July 20th, 1829.

Lot.	Title.	Purchaser.	£	s.	d.
I.—567	Chastising	——	30	9	0
II.—907	Treatise of Love	Wilkes	35	14	0

1830.

WM. SIMONDS HIGGS. Library sold by Sotheby and Son, April 26th, 1830.

Lot.	Title.	Purchaser.	£	s.	d.
204	Chronicles	——	73	10	0
205	Description of Britain	——	27	6	0
447	Jason, Life of	Wilkes	87	3	0

3 Caxtons for £187 19 0

1831.

CHARLES MEIGH. Library sold by Evans, March 30th, 1831.

Lot.	Title.	Purchaser.	£	s.	d.
446	Fayts	Wilkes	23	0	0

LORD STRANGFORD. Library sold by Sotheby and Wilkinson, August 12th, 1831.

Lot.	Title.	Purchaser.	£	s.	d.
411	Siege of Rhodes	Earl Spencer	31	10	0

ANON. Sold by Evans, May 28th, 1831.

Lot.	Title.	£	s.	d.
1259	Katherine	41	0	0

1832.

JOHN BROADLY. Library sold by Evans, July 12th, 1832.

Lot.	Title.	£	s.	d.
324	Dictes 1st (*i.* 3 *l.*)	14	0	0

1833.

P. A. HANROTT. Library sold by Sotheby and Wilkinson, 1833.

Lot.	Title.	£	s.	d.
I. 1704	Canterbury Tales, 1st (*i.*)	9	15	0
2322	Dictes, 1st	43	1	0
IV. 1459	Eneydos	43	1	0
I. 2497	Fayts	30	9	0
II. 1522	Polycronicon (*i.* 7 *l.*)	27	10	0
III. 2063	Le Recueil	27	0	0

6 Caxtons for £180 16 0

1834.

FRANCIS DOUCE, Esq. The Library bequeathed by him to the Bodleian, Oxford, in 1834, comprised—

Description of Britain (*i.*)	Fayts of Arms, 2 copies,
Doctrinal of Sapience (*i.*)	Golden Legend, 1st (*f.*)
Eneydos (*i.*)	Polycronicon (*i.*)

RICHARD HEBER. Library sold by Evans, Dec., 1834.

	Lot.	Title.	Purchaser.	£	s.	d.
IV.	815	Cant^{y} Tales, 1st (*i.*)	——	10	15	0
	816	Do. 2nd (*i.* 3 *l.*)	——	78	15	0
II.	2328	Dictes, 1st (*i.* 3 *l.*)...	——		——	
IV.	1230	Fayts	——	13	13	0
	1836	Jason, Life of	——	87	0	0
	1439	Polycronicon(*i.*25 *l.*)	——	10	15	0
	2686	Pilgrimage (*i.* 6 *l.*)	W. Miller	18	18	0

6 Caxtons for £219 16 0

1835.

LORD AUCKLAND. Library sold by Evans, February 2nd, 1835.

Lot.	Title.	Purchaser.	£	s.	d.
807	Eneydos (*i.* 1 *l.*).....	H. Holland	24	0	0

DR. KLOSS. Library sold by Sotheby and Wilkinson, May 7th, 1835.

Lot.	Title.	£	s.	d.
2845	Mirrour.....	14	0	0

1835.

ANON. Sold by Evans, May 18th, 1835.

Lot.	Title.	£	s.	d.
499	Golden Legend (*i.*).....	4	6	0
500	Polycronicon	10	15	0
227	Speculum (*i.* 2 *l.*)	16	5	0

3 Caxtons for £31 6 0

1836.

WILKINSON. Library sold by Sotheby and Wilkinson, April 11th, 1836.

Lot.	Title.	£	s.	d.
IX. 684	Fayts	43	0	0

SIR FRANCIS FREELING. Library sold by Evans, November 1836.

Lot.	Title.	Purchaser.	£	s.	d.
885	Moral Proverbs	W. Miller.....	38	0	0
1335	Polycronicon (*i.*)	Andrews	1	16	0
420	Speculum (*i.*)	Rev. T. Corser ...	25	10	0

3 Caxtons for £65 6 0

1838.

BISHOP OF DURHAM. Library sold by Evans, July 21st, 1838.

Lot.	Title.	£	s.	d.
255	Polycronicon (*i.*).....	13	10	0

REV. W. VALENTINE. Library sold by Sotheby and Wilkinson.

Lot.	Title.	£	s.	d.
552	Chastising (The Alchorne copy)	5	0	0

1843—51.

THOMAS JOLLEY. 1st Part. Library sold by Sotheby and Wilkinson, February 7th, 1843.

Lot.	Title.	£	s.	d.
635	Eneydos	66	0	0
634	Knight	90	0	0

2nd Part, June 10th, 1844.

Lot.	Title.	£	s.	d.
1633	Fayts.....	79	0	0
1632	Tully.....	50	0	0

3rd Part, June 23rd, 1851.

Lot.	Title.	Purchaser.	£	s.	d.
695	Polycronicon (*i.*)	——	10	15	0
694	Tully (*i.*)	W. B.	30	0	0

6 Caxtons for £325 15 0

1845.

B. H. Bright. Library sold by Sotheby and Wilkinson, March 1845.

Lot.	Title.	£	s.	d.
1240	Canterbury Tales (*v. i.*)	21	0	0
2488	Golden Legend (*i.*)	30	10	0

Duke of Sussex. Library sold by Evans, August 1845.

Lot.	Title.	£	s.	d.
224	Caton	16	10	0

1846.

Sir Thomas Grenville. Died in 1846, bequeathing his magnificent Library to the British Museum. It contained 12 books printed by Caxton. Of all these there were copies already in the Museum, with the exception of "Statutes of Henry VII." The following is a list of the Grenville Caxtons:—

Boethius,
Canterbury Tales, 1st (*i.*)
Do. 2nd (*i.*)
Confessio Amantis (*i.*)
Chess, Game of, 1st (*i.*)
Eneydos,
Fayts of Arms,
Katherine, Life of Saint,
Polycronicon,
Reynard, 1st,
Statutes of Henry VII,
Troylus and Creside (*i.*)

1847.

R. Wilkes. Library sold by Sotheby and Wilkinson, March 1847.

Lot.	Title.	Purchaser.	£	s.	d.
682	Caton (*i.* 2 *l.*)	——	23	15	0
694	Fayts	——	54	0	0
1409	Jason, Life of	J. D. Gardner	121	0	0
2101	The Recuyell (*i.* 6 *l.*)	——	165	0	0
		4 Caxtons for	£363	15	0

J. H. S. Pigott. Library sold by Sotheby and Wilkinson, June 1847.

Lot.	Title.	£	s.	d.
67	Fayts	30	0	0
103	Dictes	31	10	0

William Knight. Library sold by Sotheby and Wilkinson, 1847.

Lot.	Title.	£	s.	d.
888	Cordial	45	0	0

1849.

T. Rodd, (*Bookseller.*) Library sold by Sotheby and Wilkinson, July 1849.

Lot.	Title.	£	s.	d.
475	Fayts (*i.* 5 *l.*)	43	0	0

Thorpe *(Bookseller.)* December 1849.

Lot.	Title.	£	s.	d.
3450	Boethius	105	0	0

1850.

Rev. Charles Fletcher, July 1850.

Lot.	Title.	£	s.	d.
1073	Golden Legend, 1483	21	0	0

1851.

Right Hon. C. W. Williams Wynne. February 1851.

Lot.	Title.	£	s.	d.
761	Golden Legend, 1483	21	0	0

1852.

Hon. Archibald Fraser, of Lovat. Library sold by Sotheby and Wilkinson, February 18th, 1852.

Lot.	Title.	Purchaser.	£	s.	d.
240	Order of Chivalry (*i.* 3. *l.*)	E. of Ashburnham	55	10	0

E. V. Utterson. Library sold by Sotheby and Wilkinson, April 1852.

Lot.	Title.	Purchaser.	£	s.	d.
483	Gold. Legd., 1493 (*i.* 2 *l.*)	Rev. T. Corser	29	0	0
1200	Life of our Lady (*i.* 9 *l.*)	Do.	32	0	0
482	The Recuyell (*i.* 50 *l.*)	——	55	0	0
		3 Caxtons for	£116	0	0

1853.

Charles Hurt. Library sold by Sotheby and Wilkinson, May 3rd, 1853.

Lot.	Title.	Purchaser.	£	s.	d.
239	Mirrour, 2nd	W. Tite	91	0	0

1854.

Rev. C. H. Crauford. Library sold by Sotheby and Wilkinson, February 1854.

Lot.	Title.	£	s.	d.
190	Fayts (*i.* 2 *l.*)	77	0	0

1851.

— Pickering (*Bookseller.*) Library sold by Sotheby and Wilkinson, March 20th, 1854.

1st. Part.

Lot.	Title.	£	s.	d.
472	Fayts (*i.* 5 *l.*)	10	5	0
473	Golden Legend, 1493 (*i*)	21	10	0
969	Polycronicon (*i.* 6 *l.*)	65	0	0

2nd Part.

Lot.	Title.	£	s.	d.
1650	Confessio (*i.* 40 *l.*)	24	0	0
1952	Polycronicon (*v. i.*)	20	10	0

5 Caxtons for £141 15 0

C. W. Loscombe. Library sold by Sotheby and Wilkinson, July 19th, 1854.

Lot.	Title.	£	s.	d.
1130	Dictes (*i.* 2 *l.*)	89	0	0

J. D. Gardner. Library sold by Sotheby and Wilkinson, July 1854.

Lot.	Title.	Purchaser.	£	s.	d.
650	Boethius (*i.* 2 *l.*)	——	70	0	0
463	Caton	J. Lenox	81	0	0
648	Chastising	——	25	0	0
462	Golden Legend, 1483	Duke d'Aumale	230	0	0
460	Jason, Life of	J. Lenox	105	0	0
461	Reynard, 1st	——	195	0	0
404	Royal Book	——	33	0	0

7 Caxtons for £739 0 0

Rev. E. James. Library sold by Sotheby and Wilkinson, November 23rd, 1854.

Lot.	Title.	Purchaser.	£	s.	d.
332	Festial, 2nd	British Museum	27	0	0

1856.

David Laing. Library sold by Sotheby and Wilkinson, June 16th, 1856.

Lot.	Title.	Purchaser.	£	s.	d.
279	Dictes (*i.* 3 *l.*)	H. Huth	6	0	0

W. H. Pepys. Library sold by Sotheby and Wilkinson, December 1856.

Lot.	Title.	£	s.	d.
280	Mirrour, 2nd	13	0	0
818	Polycronicon	41	0	0

(Both returned as imperfect and re-sold.)

1856.

W. H. Pepys—continued.

February 25th, 1857. Re-sale.

Lot.	Title.	£	s.	d.
739	Mirrour, 2nd. (*i.* 18 *l.*)	10	15	0
737	Polycronicon (*i.* 10 *l.*)	31	0	0

3 Caxtons for £54 15 0

1857.

Anon. Sold by Sotheby and Wilkinson, August 20th, 1857.

Lot.	Title.	£	s.	d.
517	Polycronicon (*i.* 4 *l.*)	70	0	0

Anon. Sold by Sotheby and Wilkinson, December 15th, 1857.

Lot.	Title.	Purchaser.	£	s.	d.
116	Tully	H. Huth	275	0	0

1858.

Rev. P. Bliss. Library sold by Sotheby and Wilkinson, June 1858.

Lot.	Title.	£	s.	d.
1. 1496	Dictes, 1st	——		

John Harward. Library sold by Sotheby and Wilkinson, December 1858.

Lot.	Title.	£	s.	d.
198	Fayts (*i.* 5 *l.*)	32	0	0

1859.

Anon. Sold by Sotheby and Wilkinson, March 23rd, 1859.

Lot.	Title.	Purchaser.	£	s.	d.
575	Life of our Lady (*i.* 30 *l.*)	W. Tite	41	0	0

Dawson Turner. Library sold by Puttick, May 17th.

Lot.	Title.	Purchaser.	£	s.	d.
529	Doctrinal (*i.* 6)	T. Bateman	28	0	0

Edwin Cottingham, M.R.C.S. Library sold by Sotheby and Wilkinson, June 15th, 1859.

Lot.	Title.	£	s.	d.
462	Golden Legend, 1483 (*v. i.*)	16	10	0

1860.

Anon. Sold with the Crowninshield Library by Puttick, July 12th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
478	Chronicles / Description (*i.* 3 *l.*)	E. of Ashburnham	180	0	0
1867	Tully (20 loose leaves)		15	0	0

1860.

H. Holland. Library sold by Sotheby and Wilkinson, 1860.

Lot.	Title.	£	s.	d.
535	Eneydos (*i.* 1 *l.*)	84	0	0

Anon. Sold by Hodgson, November 6th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
1263	Golden Legend, 1493 (*v.i.*)	W. Blades	15	0	0

Felix Solar. Library sold at Paris, Nov. 19th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
2948	Fayts (*i.* 4 *l.*)	Techener	——		

Sir H. Saville. Library sold by Sotheby and Wilkinson, December 19th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
476	Confessio (*v. i.*)	E. of Ashburnham	46	0	0

1862.

From the Congregational Library. Sold by Puttick, July 21st, 1862.

Lot.	Title.	Purchaser.	£	s.	d.
2005	Servitium de Transfig....	British Museum	200	0	0

Gug. Libri. Library sold by Sotheby and Wilkinson, August 3rd, 1862.

Lot.	Title.	Purchaser.	£	s.	d.
137	Fayts	H. Huth	255	0	0

Miss Richardson Currer. Library sold by Sotheby and Wilkinson, August 4th, 1862.

Lot.	Title.	Purchaser.	£	s.	d.
1282	Polycronicon (*v. i.*)	Willis	23	0	0

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Glasgow, Hunterian Museum	4	8	—	—	12
St. John's College, Oxford	5	6	—	—	11
Earl of Jersey	7	4	—	—	11
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Marquis of Blandford, " 1819	10	8	—	—	18
Duke of Roxburghe, " 1812	6	7	—	1	14
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James West, " 1773	33		1		34
Joseph Ames, " 1760	21		1		22
Robert Harley, " 1743	39		16		55

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The greatest number of copies ever brought together is 77, being the number now in the British Museum; but of these 24 are duplicates, leaving the number of works only 53. The Caxtons in Earl Spencer's Library, although numerically less than those of the National Library, make nevertheless a more complete collection, and embrace 56 separate works, or 3 more than the number in the British Museum. Other Libraries come far behind these two. The Public Library, Cambridge, has 38 separate works, a total considerably augmented by the numerous unique pieces of poetry in quarto. The Bodleian has 28 separate works, and the Duke of Devonshire 25.

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Blanchardin and Eglantine	1
Book of Courtesy, 1st edition	1
Catho, Parvus et Magnus, 1st edition, 4to	1
Ditto ditto 2nd ditto, 4to	1
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The Reader who examines this list may well be astonished at the number here given of *unique* Caxtons. Out of 94 works above enumerated, no less than 33 are known to us by single copies, or by fragments only. The fact is almost incredible even to those most conversant with the rarities of the Westminster Press; and the question naturally arises—If more than one-third of Caxton's issue has been *nearly* destroyed, how numerous may have been the editions of which we shall never learn the existence? A glance at the titles of the *uniques* will show that the books most liable to destruction, probably owing in part to their being much used, and in part to the destructiveness of religious sectarianism, are those, directly or indirectly, of an ecclesiastical character—such as "Horæ," "Psalters," "Meditacions," &c. On the other hand there seems no especial reason for the almost total destruction of such works as the romances of "King Arthur," "The Four Sons of Aymon," "Blanchardin," "Charles the Great," the 2nd edition of "Reynard," or the various short poems in quarto.

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THE END.

ERRATA TO VOL. I.

Page 3, line 25—for *Dr. Kippis*, read *Oldys*.

Page 18, foot note—for *Whiffin*, read *Wiffen*. Side note—for *Sir H. Nicholas*, read *Sir H. Nicolas*.

Page 19, line 30—for *a Frenchman*, read *a Genoese Merchant*.

Page 31, foot note, line 5—for *Boccace*, read *Boece*.

Page 68, line 4—for *proved that the house could not be older than the time of Charles II*, read *was of opinion that the house could not be older than the time of Charles I.*

Page 68, line 14—for *almonestre*, read *almonesrye*.

Page 109, line 19—for *Daniel F. Adrien*, read *Daniel, Son of Adrien*.

ERRATA TO VOL. II.

Page 9, line 11—Omit 6 *Royal* 19 A VIII (French) The same.

Page 9—Add to MANUSCRIPTS, *Sloane* 779 *(English) is a copy made in* 1484 *by Dñs Grace from a printed edition by Caxton.*

Page 10, in the first foot note—for *flambourg*, read *faubourg*.

Page 54, line 13—for 1483, read 1484.

Page 73, line 5—for *Mattaire*, read *Maittaire*.

Page 83, line 15, and page 84, line 25—for *Birch* 2435, read *Sloane* 2435.

Page 83, line 32—for *Notice sur Vincent de Beauvois, par Danau*, read *Notice sur Vincent de Beauvais, par Daunou*.

Page 83, line 34, and page 84, line 5—for *Beauvois*, read *Beauvais*.

Page 88, line 8—for *Gouda*, read *Delft*.

Page 94, line 35—for FREDERICK HUTH, read HENRY HUTH.

Page 109, line 4—for *title*, read *table*.

Page 132, line 23—for *see page* 138 *post*, read *see page* 156 *post*.

Page 184, in the title—for *Sixtus V*, read *Sixtus IV*.

Page 247—Add to "COLLATION," *On the last leaf is Caxton's large Device*.

Page 260, at bottom—for DICTES, ETC., *Second Edition*, read DICTES, ETC., *First Edition*.

TO THE BINDER.

The Plates for Vol. II should be inserted as follows, those braced together facing each other, with a *d.l. (description-leaf)* between them :—

IX *d.l.* IX A. IX B *d.l.* IX C. *d.l.* X. XI *d.l.* XII. XIII *d.l.* XIV. *d.l.* XV. XVI *d.l.* XVII. XVIII *d.l.* XIX. *d.l.* XX. XXI *d.l.* XXII. XXIII *d.l.* XXIV..... } Between pages xii and xiii.

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XLIV *d.l.* XLV. XLVI *d.l.* XLVII. XLVIII *d.l.* XLIX..... { Between pages 184 and 185.

d.l. L. LI *d.l.* LII. LIII *d.l.* LIV. LV *d.l.* LVI. *d.l.* LVII..... { Between pages 204 and 205.

A single leaf, being the Half-Title to "Books in Type No. 5," is inserted between Plate LVII and Page 205.

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